

# THE MUSICAL TIMES

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Choral Competition at 1.30 p.m.: Adjudicator, Joseph Barnby, Esq.  
Great Choral Concert at 4 o'clock.  
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(FOUNDED 1875).

### PRIZE GLEE COMPETITION.

The Committee offer £10 10s. for the best setting for a Choir of Men's Voices (T.T.B.B.), with Pianoforte Accompaniment, of verses specially written for the purpose.

The award will be made by a select Committee of the Club, including the Musical Director, guided by the advice of Dr. J. F. Bridge, of Westminster Abbey.

The successful composition to become the property and be published at the expense of the Club.

The full conditions of the present competition, together with the words, may be had of the Hon. Secretary, South London Musical Club, Gresham Hall, Brixton, London, S.W.

In the last competition the Prize was awarded to Mr. Gerard F. Cobb, M.A., of Trinity College, Cambridge, for his Glee "A Message to Phyllis" (Novello, Ewer and Co.).

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The next Examination will take place in July, names for which should be now entered. Forms of Entry of Secretary.

Local Representatives are required for Vacancies in Towns near London; also in various parts of the country. Apply to the Secretary.

MISS CLARA LEIGHTON

AND

MISS JEANIE ROSSE

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For full particulars see daily papers.

## CHESTER TRIENNIAL MUSICAL FESTIVAL

WEDNESDAY, THURSDAY, and FRIDAY,  
JULY 25, 26, and 27.

### PATRONS:

HER MOST GRACIOUS MAJESTY THE QUEEN.  
H.R.H. THE PRINCE OF WALES, EARL OF CHESTER.  
H.R.H. PRINCESS OF WALES, COUNTESS OF CHESTER.

### LIST OF WORKS TO BE PERFORMED.

#### IN THE CATHEDRAL.

WEDNESDAY MORNING, at 11.30.—ELIJAH (Mendelssohn).

THURSDAY MORNING, at 11.30.

PSALM CXXXVII. } For Soli, Chorus and Orchestra.  
SYMPHONIC CANTATA } OLIVER KING.  
Composed expressly for the Festival.

SYMPHONY IN C MINOR (Beethoven).  
REQUIEM (Verdi).

FRIDAY MORNING, at 11.30.

SYMPHONY IN B MINOR (Schubert).  
ENGEDI (Beethoven).  
LOBGESANG (Mendelssohn).

FRIDAY EVENING.—THE REDEMPTION (Gounod).

#### IN THE MUSIC HALL.

WEDNESDAY EVENING.—THE GOLDEN LEGEND (Sullivan).

THURSDAY EVENING.—MISCELLANEOUS CONCERT.

#### VOCALISTS:

Madame NORDICA.

Miss ANNA WILLIAMS.

Miss DAMIAN.

Madame BELLE COLE.

Mr. EDWARD LLOYD.

Mr. GRICE.

Mr. W. NICHOLL.

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Conductor—Dr. JOSEPH C. BRIDGE, M.A.

Hon. Sec.—C. H. HYLTON STEWART, M.A.,

Precentor of the Cathedral.

N.B.—The Festival will be inaugurated by Special Services on Sunday, July 22. At Evensong, the "HYMN OF PRAISE" (Mendelssohn) will be sung; and the greater part of the Cathedral will be reserved for the working classes only, who will be admitted free.

Subscription to the Oratorios in the Cathedral, £2 2s. and £1 1s. for the three days inclusive. Single tickets, 15s., 10s., and 7s. 6d. For full particulars, apply to Messrs. Phillipson and Golder, Eastgate Row, Chester; Cramer and Co., Liverpool; Forsyth Brothers, Manchester; or to the Honorary Secretary.

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"It was ever so," "My Nora," "I was dreaming," and Album of Eight  
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## MR. JOSEPH HEALD (Tenor) requests that in

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## THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

JUNE 1, 1888.

## HENRY LITTLETON.

AMONG the concluding sentences of "A short History of Cheap Music," published last year, were the following:—

"The retirement of Mr. Henry Littleton from the active direction of the firm (Novello, Ewer and Co.) at the beginning of 1887, introduced a fourth generation to the charge and conduct of the business. In the full possession of manly power and mental vigour, he can enjoy the ease he has earned by a long course of industrious labour, and if ever just cause of pride existed, it accompanies him in his retirement."

Even under present circumstances, when he of whom these words were written has passed away, it cannot be said that their anticipatory character was without warrant. All who knew the man we now lament expected as well as hoped for him a prolonged and peaceful evening of life. He was not old, as we now count age; he was "in full possession of manly power and mental vigour"; he could look back upon a life well spent and crowned with astonishing success; about him gathered "honour, love, obedience, troops of friends," and it seemed that the sun of his career would go slowly down in a cloudless sky. Alas for human foresight when it would pre-arrange the action of Death!

Leaves have their time to fall,  
And flowers to wither at the north wind's breath,  
And stars to set; but all—  
Thou hast all seasons for thine own, O Death.

And so it came to pass that the restful evening of our friend was "short as the watch that ends the night." He had scarcely felt himself free from the yoke of life's labour, had hardly realised that for him there was no more to do, when the summons arrived to a profounder repose than earth can give. In itself this is an ordinary circumstance. Men are falling about us under like conditions every day, but the case of Henry Littleton was not wanting in a pathos of its own. Under the mask of the man of business—which was all that the general public saw—lay a most affectionate and tender nature,

capable of doing much for the objects of its love; capable, also, of suffering much, for the one capacity is an attendant upon the other. Our friend had gone through life without some of its severest trials till 1885, when his home was bereft of a beloved daughter. The blow came upon the poor father with terrific force. It struck him down. Such grief should be sacred, and is only referred to here as having what all who observed him know to be a real connection with his own passing away. In that regard it cannot be overlooked, nor indeed would one turn from it without profoundest sympathy, or without recognising the mysterious and infinitely touching relationships which bind human souls closer than is possible even to the ties of flesh and blood. It sometimes happens that those bonds become closer with death, and the living follows the dead as by an attraction more powerful than all the reasons and interests that say "Remain." Who is sufficient for these things?

The career of Henry Littleton can only be touched upon here, though it eminently deserves a full discussion as one conveying important lessons and rich in matter for reflection. From first to last it emphasises a truth which Carlyle has put into words more eloquent than any I could use:—

"Instead of saying that Man is the creature of circumstance, it would be nearer the mark to say that Man is the architect of circumstance. It is character which builds an existence out of circumstance. Our strength is measured by our plastic power. From the same materials one man builds palaces, another hovels; one warehouses, another villas; bricks and mortar are mortar and bricks until the architect can make them something else. Thus it is that, in the same family, in the same circumstances, one man rears a stately edifice, while his brother, vacillating and incompetent, lives for ever amid ruins; the block of granite which was an obstacle in the path of the weak becomes a stepping-stone in the pathway of the strong."

The man we have just lost was conspicuously an architect of circumstance—conspicuously because he built a fair and splendid edifice, though no one, at the outset, ever had circumstances less favourable to deal with. Carlyle speaks of materials—bricks and mortar and granite blocks—as though they lay ready to hand. But, in this case, the architect, before he could begin to build,

was compelled to burn the lime, shape the clay, and hew the stone for himself. As a matter of fact, the boy of fourteen, named Henry Littleton, who, in 1837, went about the streets of London looking for work, had everything to do. Help from without was hopeless. He possessed nothing but the native energy and shrewdness of his character; those qualities being all his fortune and, practically speaking, all his friends. But even such endowments avail nothing without opportunity for their exercise, just as the speed of the swiftest horse in a race is useless unless the animal can get clear and have a fair course. Opportunity cannot be made. It must be watched for and seized exactly at the right moment, though sometimes it comes by what we call accident. This was the case with Henry Littleton, who, one day in 1837, wandered into the City looking for opportunity, and not in a mood, we may fairly assume, to be particular as to its kind. He would gladly have taken a lowly post in any of the warehouses off Cheapside, or in any of the shops of St. Paul's Churchyard. A ticket, in no matter what window, inscribed "Boy wanted," would have delighted his eyes, and, perhaps, so determined his career that the pen now writing these lines would never have shaped his name. But the ticket was not visible, and yet St. Paul's Churchyard was not "drawn blank," for there came along another boy, whistling, perhaps, in utter unconsciousness of the fact that he was about to influence a life and much else. Now occurs the critical moment—the tide in Henry Littleton's affairs which, if taken at the flood, shall lead on to fortune. Let the two boys pass each other and the chance is lost. They draw nearer and nearer; they look into each others eyes; they stop and speak. The chance is not lost. Young Littleton asks if the providential agent knows a place where a boy is wanted. He does know of such a place; his own employers, Messrs. George and Manby, of Fleet Street, carrying on business in what is now the *Punch* office, are looking about for a likely lad. Henry Littleton goes straight to Messrs. George and Manby's, offers himself for the vacant post, and is engaged. Messrs. George and Manby keep a music-shop, and their new assistant has got his foot on the ladder, the topmost round of which is, by and by, to know him well. Not long afterwards the youthful Queen Victoria, just come to the throne, makes a triumphal progress down Fleet Street to the City, and is watched, from the leads over the shop, by a boy than whom she is not happier in the possession of a post of duty and fair hopes.

Young Littleton did not remain at George and Manby's during the whole period intervening between his engagement and his appearance under the circumstances about to be detailed. He

changed his place to another establishment in the same line of business (Monro and May, Holborn); but we may be sure that the whole time was spent in carrying out the Scriptural injunction: "Whatsoever thine hand findeth to do, do it with all thy might." It is impossible, if the boy be father of the man, to imagine Henry Littleton as a perfunctory servant, working as little as possible, and that little not for the love of it. Take for granted that his masters' shutters were down to time in the morning, their errands well run, their interests safeguarded in every way that subordinate functions allowed. But the lad was ambitious, and devotion to the present did not blind his keen eyes to the future. Already, perhaps, he dreamed of rising to the dazzling eminence of a place behind the counter. So he kept a smart look-out and, in 1841, being then eighteen years' of age, saw that Mr. J. Alfred Novello, music publisher, of 69, Dean Street, Soho, wanted a "collector"—that is to say a person charged with the task of going round the publishing houses obtaining ordered copies of works not issued by the firm. Henry Littleton promptly presented himself in Dean Street, and was taken on the strength of the establishment forthwith. How little Mr. Alfred Novello dreamed that the eager youth whose services he accepted would, in twenty years' time, be his partner, and in five years more his successor! In 1841 the foundations of the house of Novello had been well laid. *Apropos*, it may be read in "A Short History of Cheap Music": "Alfred Novello's commercial tours were exalted to the dignity of musical missions. His knowledge of music and wide-minded sympathies constituted his authority in cases of appeal or advice. His cheap publications had made the formation of choral societies possible. In the large factories of Yorkshire and Lancashire many choral unions existed, and the publications of the house were gladly welcomed, because of their modest price and their perfect accuracy. The publisher in his progress was always cordially received, and often concerts were given in his honour, the performers making extra exertions to show their advancement since his last visit. The cause thus received its greatest help from Alfred Novello, not only by his valuable and useful publications, but by his personal influence." If, however, we find the guiding principles which have made the "London Sacred Music Warehouse" so famous established at this early date, their results were not as now. Much opposition had to be encountered, and at times it became a question of reducing somewhat the burdens of the Dean Street establishment. On two occasions Mr. Novello thought seriously of lightening the ship by making a Jonah of Henry Littleton who, being his youngest "hand," was considered, perhaps, to be the most easily spared.

Littleton, it is said, had some reason to suspect that his tenure of place was unsafe, and at critical moments took care not to be in evidence. Anyhow, the threatened calamity advanced to no more acute stage, and when, as must speedily have happened, Mr. Novello discovered the worth of his young assistant, danger entirely disappeared. Henry Littleton's "extraordinary business capacity, grasp of detail, and general strength of character were soon recognised"—I am quoting the authority already cited—"and, starting from the lowest round of the ladder, in three years he attained a position only second to the head of the firm." At twenty-one, then, seven years or thereabouts after encountering the providential boy in St. Paul's Churchyard, Littleton, from being a mere waif drifting on the great ocean of London life, and looking about for something to cling to, found himself the lieutenant of an important and increasing business enterprise.

I do not purpose following in this place the development of the house to which the subject of my remarks became, in the foregoing manner, permanently attached. The whole story is well told in "A Short History of Cheap Music," and, indeed, can be read, to more or less good purpose, in the amazing catalogue of the firm, in the evidences of its enterprise to be found wherever music is cultivated, and in the wide and varied scope of its operations. All who are likely to read these pages must have a general knowledge of what "Novello, Ewer and Co." implies, and must be aware of the fact that in Henry Littleton's rare combination of business qualities and daring yet sound enterprise, much of it originated. But the more personal matters with which all this is mixed up may not be passed over.

In 1857 Mr. Alfred Novello, desiring to enjoy well-earned rest after many years of hard and anxious work, and finding his chief assistant fully equal to the management of the business, took up his residence in Italy. "From that day forward the task of carrying out and extending the operations of the firm was in the hands of Mr. Littleton." In 1861 another change occurred, the proprietor of the business issuing the following announcement from his Italian retreat: "J. Alfred Novello has the pleasure to inform the public, his friends, and patrons that, from this date, he has admitted Mr. Henry Littleton (for many years his assistant) to a partnership in his music-selling and printing establishments. The business, which has so long enjoyed the advantage of Mr. Henry Littleton's services, will be carried on under the denomination of Novello and Co., with the old anxiety to supply the best music at the most moderate prices. It will be the study of the new firm to equal and to exceed (if possible) the attention and promptitude with which they have at all times endeavoured to execute the orders of their musical patrons." Five years later took place a third change, Mr. Novello then retiring from connection with the house, and leaving his whilom "collector" in sole possession. The "Short History" thus records the fact: "In 1866 Mr. Henry Littleton, who had been in the business since 1841, and had seen it through its infant days, when there was scarcely enough work to employ more than a few hands all through the year, and by his assiduity and patient attention

had helped to build it up stone by stone, became its sole proprietor. Alfred Novello had long since ceased to take an active personal part in the conduct of the affairs of the firm. He now completely severed his connection with it. He was certain that the principles upon which the house was founded fifty-five years before would, in the hands of his worthy successor, be faithfully maintained and perseveringly pursued." Whether Mr. Novello had good reason for the certainty just pointed out, every reader of these words knows full well. From the date of Mr. Littleton's proprietorship, the operations of the firm, while ever carried on upon the old principles, expanded by leaps and bounds, taking their course in a variety of new channels—concert-giving, for example—and being characterised by what superficial observers may have thought reckless audacity, though, in point of fact, it was shrewdly calculated boldness. "After the fathers shall come up the children," and it is only fair to say that in the later developments of the house of Novello, Mr. Littleton was ably seconded by his elder son, the present head of the firm, under whose guidance we may look for a still further illustration of the law of progress, so magnificently demonstrated by his lamented father. Going on to the next conspicuous feature in Mr. Littleton's personal history (and, alas! towards the end) we find him, in 1887, celebrating the jubilee of his entrance into the music-trade—fifty years from the day when he encountered that luck-bringing boy in St. Paul's Churchyard. The occasion was observed as a high festival by the firm, whose servants of all grades, gathered at the Freemasons' Tavern, presented their chief with an affectionate address, and a testimonial of their esteem and regard. It was then known that Mr. Littleton had resolved to follow the example of his former employer, Mr. Novello, and retire to spend his remaining days in richly deserved ease. Those days were few, but significant as showing what this hard and indefatigable worker took to be ease. He had shifted the burden of responsibility to younger shoulders, and no longer heard from Berners Street the trumpet-call of duty. But did he fold his hands in idleness? No; that would not have been like Henry Littleton. Berners Street knew him well in the short period of "rest." His familiar figure could be seen many a day in its old haunts, and his well-tryed business qualities were always at the service of his sons and successors. Our friend died, therefore, as he lived, in harness, and was found at his post as a volunteer when the word reached him: "The Master hath come and calleth for thee."

With regard to Mr. Littleton's personal characteristics, much can be inferred in noting the detailed facts of his career. One hardly needs business experience to reason correctly from Henry Littleton's success to the qualities which made it possible. His rise to the highest place was very far from being mere chance or luck, because employers are not in the habit of deciding by throw of dice, or by "cutting" cards, upon the man among their people whom they shall promote. Self interest makes them exceedingly cautious and profoundly impartial, wherefore we know that the late head of Novello and Co. must have been a splendid servant:—

## You shall mark

Many a duteous and knee-crooking knave,  
That, doting on his own obsequious bondage,  
Wears out his time, much like his master's ass,  
For nought but provender; and, when he's old, cashier'd;  
Whip me such honest knaves; others there are  
Who, trimm'd in forms and visages of duty,  
Keep yet their hearts attending on themselves;  
And, throwing but shows of service on their lords,  
Do well thrive by them, and, when they have lined their coats,  
Do themselves homage.

Henry Littleton could not continue the quotation and say, "And such a one do I profess myself." He belonged to neither of the classes so happily sketched by Shakespeare's unerring pen, but rather to that other class whose motto is—

Master, go on, and I will follow thee  
To the last gasp, with truth and loyalty.

We may depend upon it that in all respects of punctuality, obedience, devotion, fidelity, and the conscientiousness which works when the master is far away just as though he were looking on, the subject of these remarks left nothing to desire. The virtues just named were a part of his nature and of his life, otherwise they would not have stood the test of twenty-five years, nor would they, when the obligation of service to another ceased, have been just as conspicuous in the discharge of the duties imposed upon the head of a great establishment, which always must be, in some sort, the master of its proprietor.

Among the personal characteristics which all who associated with Mr. Littleton in even a slight degree could note were some of a very pronounced kind. As a man of business he formed his own conclusions on any question brought before him, firmly believed in them, and expressed them with a plain directness such as persons unaccustomed to his habits may sometimes have misunderstood.

But he was not a man of business in the hard, unsympathetic sense of the term. Few in his position ever allowed sentiment to influence them in an equal degree, or were so capable of making sacrifices for an idea. For proof I need only refer to the kindness he showed to young composers, in several cases going so far as to bear the expense of their education at home and abroad. Throughout all his manifold dealings he was never consciously unjust, and certainly on more than one occasion, perhaps on many, he has been known to set a higher value upon manuscripts than the author himself, and to pay up to his own estimate. A now prominent cathedral organist tells how, when comparatively an obscure man, he showed the Berners Street chief a work and named a certain price, only to have it doubled on the spot by the other party to the contract. Then there is the case of a cathedral organist, now dead, who, at the close of an important transaction with Mr. Littleton, found himself in a position so much better than was expected that he remarked, "When I get home, they will think I have robbed some one." Instances of this kind evince not only a sense of justice, but also a feeling of generosity, the buyer giving the advantage of his own knowledge of the market to the seller, and operating against himself. The man who can act thus may not truthfully be called "hard." Indeed, the typical commercial mind would, with the utmost promptitude and most

perfect conviction, set him down as "soft." Henry Littleton was neither the one nor the other, but simply carried into the larger transactions of his later years the absolute uprightness which made him invaluable to his employer when he exercised a delegated authority. Our dead friend had, in deed and in truth, a generous nature. It was not in him to forget the less fortunate companions of his early days when they needed help. Those who served him in a liberal spirit were liberally treated in return. His purse was always open to a genuine appeal in the name of charity, and in his princely house at Sydenham he exercised princely hospitality, never being more happy than when his friends came to partake of it. The reader will hardly require to be told that success did not spoil such a nature. He was the same in affluence as in the time of comparative poverty—kept the same by the inflexible firmness which made him in every sense a strong man. If I may, without abuse of the privilege of entering his domestic circle, speak of him there, simple truth calls for the highest tribute of admiration. He was of the Englishmen who make home truly homely by devoting to it their love and care. I shall not soon forget the last occasion on which an opportunity of conversing with him at length came to me—an occasion when our talk ran upon his lost daughter and her children. All the tenderness of the man's nature revealed itself in that moment, and it was beautiful to look upon his beaming eyes and radiant countenance as he dwelt upon the pretty ways of a favourite grandson. Our friend's removal from the home and family he loved so well was to it and them a calamity unmeasurable, while it made all of us poorer by the loss of one who, in his unostentatious way, set a bright example of many virtues.

The remains of Mr. Littleton were committed to earth in Lee Cemetery on the 16th ult., with every mark of wide-spread and affectionate regard. A crowd of mourning friends filled the church of St. Bartholomew, Sydenham, where the first part of the service was performed by Canon Yeatman, the vicar, and the Rev. Henry White, assisted by a choir made up of gentlemen from St. Paul's, Westminster Abbey, and the Chapels Royal, who had volunteered their help, with the boys of the Abbey, under the direction of Dr. Bridge. Dr. Martin and Dr. Westbrook shared the organist's duties, the music performed including the opening Sentences of Purcell and Croft, Goss's Anthem "If we believe that Jesus died," and a tune, composed for the hymn "Jesus lives," by Mr. Alfred H. Littleton. The long procession of carriages to the cemetery through a downpour of rain, the wailing music of the choir, Dr. Troutbeck's impressive reading of the committal service, and the gathering around the grave of men representing every interest with which Mr. Littleton was connected, were features of the melancholy occasion not soon to be forgotten. When all was over the crowd turned away and left Henry Littleton to his repose in the pretty rural cemetery, believing that death to him was

— a passage overhung with clouds  
But at its entrance; a few leagues beyond  
Opening to kinder skies and milder suns,  
And seas pacific as the soul that seeks them.

JOSEPH BENNETT.



## THE GREAT COMPOSERS

By JOSEPH BENNETT.

(No. XXV.—SCHUMANN (SUPPLEMENTAL).)

SINCE the biographical notice of Robert Schumann appeared in this journal additional material for a proper estimate of that very interesting character has come to hand in the shape of a collection of his early letters\*, edited by Madame Schumann. It is impossible to resist the inducement thus offered to a supplemental paper, the more because of the very terms in which the editress invites attention to the book. She says: "My object in publishing the following letters was that those who love and honour Schumann as an artist might also learn to know him as a man. Unfortunately, the world knows more of his peculiarities than of his character, since he was intimate with but very few, though to those dearest to him he opened his heart without reserve. These letters, therefore, form a beautiful memorial, revealing all the treasures of an ideal youthful nature, strong and energetic, and filled with the highest aims and aspirations." Although students of Schumann have long enjoyed the advantage presented by the letters which are so valuable a part of Wasielewski's biography, it would manifestly be gross neglect not to give Madame Schumann's book the closest attention after reading her emphatic fore-word, especially as she declares that "all who have learned to love Schumann's works will be delighted to find the close correspondence between artist and man, and the wonderful way in which his compositions reflect his thoughtful mind and high intellect." We need only add, by way of further introduction, that the period covered by these interesting revelations of character begins when Schumann was eighteen years old and ends when he was thirty. They show the master to us, therefore, when his nature was in its virginal freshness and before large experience of life, with its warping and distorting influences, had materially affected him.

The series opens with a few letters written at Robert's native place, Zwickau, in 1827, one year after the death of Schumann *père*, and addressed to a former schoolfellow named Flechsig, who had gone up to the University of Leipzig. Looking at the first of these epistles we see the not infrequent spectacle of youth agitated by tumultuous feelings; inflated joys and exaggerated despairs expressing themselves in a torrent of "fine" language. Most of us have recollection of such a period. Young Schumann is in love at eighteen, of course, but we may pass over what he says about his Liddy and his Nanni—like Captain Macheath, he appears to have had two charmers. The course of the tender passion not being smooth, Robert breaks out into lamentations. "My whole life reveals now in the sweet garden of Memory (the garden of Memory at eighteen, poor lad!) where I pluck many a lovely *immortelle*, which, though faded, I press for ever to my sorrowing heart, and kiss the withered blossoms of a happy life." In another place he exclaims: "Friend, I have no friend; I have no sweetheart; I have nothing now!" We know not what was the matter between him and his Liddy or his Nanni, but here is a nature capable of feeling, aye, and of making a struggle against feeling. Many a young man has abjured women in the intervals of worshipping them, and Robert, for his part, is going to steer for the North under the guidance of Reason, there to cool himself. That being the case, it

follows, as a matter of course, that the next letter is full of Liddy and Nanni. He had in the interim gone to Dresden. "My first walk was to the street where N. is supposed to be living. . . . Oh! if you knew how I longed for her, how, under every veil that I saw fluttering, I fancied I should see her features, how I went over and over again all the hours which I dreamed away so joyfully, so happily, in her embraces!" &c. Liddy he did see at Teplitz and "went up a steep mountain *alone* with her." They reached the top and he looked abroad on the glorious landscape. A black cloud came from the east, and Schumann, pointing to it, said "Such is life," whereupon Liddy looked at him sadly with a tear in her eye. Robert thought she was touched by his very original remark, and plucking a rose, was about to present her with the flower when a flash of lightning darted out of the cloud. The young man pulled the rose to pieces, and wanted to say "Such is life" again, but remarked "Good-bye" instead. "She pressed my hand passionately and the dream was over." Poor Liddy! if she could only have looked upon the comic side of all this, she would have cried with laughter. In another place Schumann describes her as a "narrow-minded soul, a simple maiden from innocent Utopia; she cannot grasp a great idea"—this because Liddy talked about Jean Paul like a true woman.

In March, 1828, Robert left the Grammar School at Zwickau, preparatory to going up to the Leipzig University. In this situation he wrote to Flechsig a long letter containing some admirable sentiments in flowery language. He now says "Every man who lives only in reminiscences is unhappy," and he looks to the future: "Now my better self must take the lead, and show what it is made of. . . . Introduce me, my friend, into active life, and pick me up when I make a mad tumble. That Greek levity, which always regarded life from a happy medium between joy and sorrow, was all very well, and is quite consistent with a period of mulishness; but it must not degenerate and turn into a lawless impetuosity, which only laughs and passes everything merrily by. All things good and beautiful are glowing in my young heart at this moment, and all high ideals and all the Greek gods stand radiant in this Olympus of youth." Schumann quickly followed this letter to Leipzig, travelling by way of Bayreuth, Nuremberg, Augsburg. From Monheim, near Nuremberg, Schumann addressed a letter to his mother, in which he again enunciates pattern sentiments from a filial standpoint: "Dear mother, I have often offended you, I have often misunderstood you when you acted for the best; forgive the faults of an impetuous, passionate youth; he will make amends for them by good and noble deeds and a virtuous life. Parents can claim the whole life of their children! My father has gone to his rest—all the more do I owe to you, dearest mother. To you alone must I repay the debt I owe you for making my life happy, and preparing a bright cloudless future for me. May your son prove himself worthy of this debt, and show that he will return a good mother's affection by always leading a virtuous life." Again writing to his mother, this time from Leipzig, Schumann allows us to see, in an elementary stage, the sensitive, retiring disposition which afterwards, in a certain measure, separated him from the world. Instead of sending home glowing reports from the midst of a new and exciting life, Robert writes: "I just long with my whole heart to be back again in the quiet home where I was born, and passed such happy days with nature. It is hard to find nature here. Everything is ornamented by art. There is no valley, no mountain, no forest, where I can thoroughly lose myself in my

\* "Early Letters of Robert Schumann, originally published by his Wife." Translated by May Herbert. London: George Bell and Sons.

own thoughts; no spot where I can be alone, unless it is locked up in my room, with an everlasting noise and uproar going on below." These words are strange from the pen of a lad of nineteen just arrived in a university town, but that they were perfectly genuine all knowledge of the writer in after years goes to show. Schumann's mother appears to have been struck by, and to have commented upon them in her answering epistle, for, in another letter, we clearly find him replying to questions about his "mental state," which he declares to be "neither better nor worse than before." He further sketches himself as a shy, reserved, and distant youth: "Up till now I have had no familiar intercourse with any one student. I fence in the fencing school, am friendly to every one, and hold my own as far as appearances go, but I am extremely cautious not to form an intimate acquaintance. One can hold up one's head with such people without being rude, and it makes them stand off and not treat one as a *Fuchs*."

Schumann's condition of unrest is constantly apparent in the home letters from Leipzig. Two causes were no doubt at work producing this—his aversion to the legal calling which had been marked out for him, and his longing for the congenial quietness and peace of nature: "Ah, mother! it is in nature that the soul learns best to pray, and to sanctify all those gifts with which we are endowed from above. Nature is like the immense, illimitable veil of the Most High, embroidered with His eternal Name, with which man can wipe away all his tears of sorrow, and which converts every tear into a speechless ecstasy, and disposes the heart to fervent though quiet and inexpressible devotion. Why am I denied every feeling of this kind, here in this disgusting Leipzig? Why can memory alone give me a moment that is sublimer and happier than those I usually enjoy?" The feelings thus expressed grow upon the young man, whom we will not call a misanthrope, because it was not that he disliked his fellow-creatures so much as that he longed to be free from an intolerable situation, part of which everybody around him seemed to be. Writing to his mother after three months' residence in the Saxon city, Schumann said: "I have never felt quite happy or at home in Leipzig, and am often completely worn out by this petty life and all its pitiful people." Then comes a querulous note which jars on the ear: "If I only had some one who really and thoroughly understood me and would do everything to please me for my own sake! With Flechsig I agree very well, but he never cheers me up; if I am sometimes depressed, he ought not to be so too, and might be humane enough to brighten me up." He goes on to depict himself as a kind of hermit Bursch, who walks alone, rarely goes to the tavern, associates with only two fellow-students, and visits only one family, the Caruses.\* "Besides them, I do not visit any families. I have got rather a horror of it, and always feel miserable amongst people who do not understand me, and whom I cannot care for." Later on our discontented young man uses stronger language—he must have been a cheerful companion for Flechsig! "On the whole, my life is still . . . monotonous and joyless. It is a blessing for me that I do not live alone or I should easily get misanthropical. It affords me no pleasure to go to public places, and it often perfectly sickens me to see idiotic people." Here the writer gives a pretty broad hint as to the cure for his *malaise*: "But yet in my own heart I am not quite so joyless, and what my fellow-creatures cannot give me is given me by music. My

piano tells me all the deep sentiments which I cannot express."

Schumann spent some part of the autumn of 1828 with his family, returning to "disgusting Leipzig" in October, whence he addressed his mother with a heavy heart, dwelling upon the joys just past: "Oh, for those quiet autumn evenings at home which filled our souls with delight! Oh, for those gilded heights and blooming valleys! Not Leipzig, with all its theatres and concerts, can make up in the slightest degree for such peaceful life in nature among kind friends." The old longing remained, nevertheless Schumann seems to have been braced up by association with those he loved. Describing his journey on foot from Zwickau, he speaks of eating his breakfast by the wayside with a joyful heart, and finding the homely viands better than all the luxuries of the Leipzig hotels. He even says that his soul was full of peace. Leipzig, when he got to it, had improved. The young man felt thoroughly at home there for the first time, and then he made a good resolution: "I will hope, and try to make myself comfortable, for even the love of one's home and the scenes of one's childhood may become a weakness if they prevent one from being contented with the present, and only make one moan over the past. And I cannot and will not be weak-minded." "Brave words, Robert!" the mother might have said, reading the letter in the old arm-chair by the bow window; but we wonder how she received, from the son who had so much bemoaned his lot, the following piece of advice: "Be more cheerful, and do not throw away the pleasures of life bestowed upon you from above without enjoying and appreciating them." Surely the "dear little mother" laughed out the pithy injunction, "Physician, heal thyself!"

The change from Leipzig to Heidelberg in May, 1829, had an excellent effect on Schumann's spirits. We see that clearly enough in his first letter home, which not only contains an assurance that he is "anything but sad," but is brightened by flashes of a humour that has not hitherto appeared. The brief sketches of his travelling companions are delightful. There is the Prussian, "who launched forth *ex abrupto* upon the numerous perfections of his wife at Berlin, and assured me that his whole happiness was bound up in hers. He recited poetry quite unasked, and produced miniatures of his wife." Schumann naively adds, "I confess I never came across any one of the kind before, but I liked him." Then there were "a Jew leather-seller from Frankfort, who was of the shop, shabby; a nice old lady who had seen a number of plays at the Gotha Theatre (we know what she talked about), and two French Jews, who had drunk rather more wine than was good for them, and talked all night about nothing." This letter was followed by one much longer, giving a vivacious description of the writer's journey from Leipzig to Heidelberg, passing through Frankfort, Coblenz, and Mayence. Reading it we rub our eyes. Can this be the depressed and depressing young gentleman whom we knew just now, or is it some rattle-brain, overflowing with animal spirits and playing off upon us a practical joke by assuming Robert Schumann's name? The question is really excusable, but just as really is Robert the writer. Natures like his are subject to these fluctuations. One day they cry to us *de profundis*, the next they are heard singing in the heavens like larks. Nature's grand scheme of compensation associates capacity for deepest suffering with the power of experiencing highest joy. Schumann was in such good spirits at Frankfort that he actually ventured upon a practical joke: "The very first thing in the morning I had an intense desire to play the piano. So I calmly walked into the first music

\* Dr. Carus was Professor of Medicine in the University. He had a musical wife, whom Schumann had met at Zwickau.

shop I came to, and told them I was tutor to a young English lord who wanted to buy a piano. I played for three hours, much stared at and applauded, and then told them I would let them know in a day or two whether my lord would buy the instrument or not; but by that time I was in Rudesheim drinking Rudesheimer." Describing his journey to Wiesbaden he touches off his travelling companions, one of whom was "a desperate merchant-speculator with rolling eyes." Probably the good man would have rolled his eyes to some purpose had he seen Robert Schumann on the box handling the "ribbons." "By Jove," writes our hero, "how those horses did go." No, most perspicacious reader, we are not quoting from "Tom Brown at Oxford."

A second letter to the mother from Heidelberg has several points of interest. In the first place, Robert finds himself able to say, "I am very jolly, and at times quite happy." But now, having left Leipzig, he can see some good in it. Life was more varied there than at Heidelberg, and "had its good as well as its bad points to a young man." The next passage is shrewd, and noticeable also for, as far as we can discover, Schumann's first use of the word "Philistine," as applied to persons destitute of what other persons consider to be "sweetness and light." "The student is quite the most important individual in and about Heidelberg, which simply could not exist without him. Of course, the townspeople and the Philistines are cringingly polite. It does not seem to me a good thing for a young man to come into a town where the student reigns supreme. The character of a young fellow is only strongly and properly developed by difficulties, and that perpetual dawdling about with students, and students only, has a most injurious effect on the breadth of his opinions, and consequently on the whole practical side of his life." So our young Solomon makes up his mind that when he has a son, the lad shall go for three years to Leipzig, and only for one to Heidelberg. At Heidelberg they waste time over a *table d'hôte*. "I consider it perfectly awful to have to sit at table for an hour every day; and, good Lord! what a terrible waste of time it is. Give me a plate of soup and a slice off the joint, which I can devour in six minutes and have done with it." We wonder if the anxious mother took alarm for her son's digestion. A word on the delicate subject of music follows. There was not a really good pianist in the town, and Schumann, known as a fine player, anticipated being somewhat in request. He expresses himself as actually willing to go more into society, and "there are plenty of girls who like being courted and admired." Alas, poor Liddy and Nanni! so soon forgotten; but then, as Schumann would have remarked, in his startlingly original way, "Such is life."

After having conquered some opposition from home, Schumann started on a tour to Switzerland and Italy. At Berne he wrote a pleasant chatty letter to his mother, telling, amongst much else, how he had exchanged glances with a mourning young widow from Havre, and also with "a lovely English girl." (Again two strings to his bow!) He has a word about our country-folk. "Englishmen are swarming up the mountains like a lot of crazy ants. They are quiet, gentle people enough, and goodness only knows why they are treated with such rudeness in Germany, where they have to pay so dearly for their travels." If there were many of these holiday letters, they probably ran much in the same groove, as Madame Schumann has not printed them; the next in the book being dated October 5, at Milan, where our young traveller writes to his sister-in-law, Rosalie, telling a tale of woe—a simple story of wanting cash and having to borrow it from an hotel

keeper. On November 6 he is back again at Heidelberg, addressing a letter to his old pianoforte teacher, and future father-in-law, Friedrich Wieck. Here he speaks freely of music, and does so in a most interesting way. One passage is a confession of irregular activity: "I detest theory pure and simple, as you know, as I have been living very quietly, improvising a good deal, but not playing much from notes. I have begun many a Symphony, but finished nothing, and every now and then have managed to edge in a Schubert waltz between Roman law and the Pandects," &c. Speaking of his Italian experiences, he declares that he has learned to love the "Genius of Sound" which in Germany awed him. "For one single evening in my life did I feel as though I were in the presence of the Deity, and allowed for a few moments to gaze reverently upon the unveiled face of the God, and that was at Milan, where I heard Pasta—and Rossini. Do not smile, master, it is the truth." From the same letter we learn that Schumann was early a devotee of Schubert, for whom he did so much in after years. He calls him "my only Schubert," and goes on: "Altogether, I think nobody's compositions are such a psychological puzzle in the course and connection of their ideas as Schubert's, with their apparently logical progressions. Very few composers have succeeded in stamping their individuality upon a mass of tone pictures in the way he has done, and still fewer have written so much for themselves and their own hearts. What a diary is to all those who jot down their passing emotions, his music-paper was to Schubert. To it he confided all his moods, and his intensely musical soul finds expression in notes when ordinary mortals use words—at least, that is my humble opinion." Then he turns to himself once more and exposes the unceasing musical activity of his mind. His symphonies, Schumann declares, would have reached Op. too had he written them all down, while "sometimes I am so full of music and so overflowing with melody, that I find it simply impossible to write down anything." All these glimpses of the young man's state are extremely valuable, and enable us to account for much that is peculiar and characteristic in his early works. Four or five days after writing the last-quoted passage, Schumann replied to a question from home regarding his music, and said: "Alas! mother, it is almost quite at an end; I play but rarely now, and very badly. The grand Genius of Sound is gently extinguishing his torch, and all that I have ever done in music seems like a beautiful dream which I can hardly believe has ever existed. And yet, believe me, if ever I could have done any good in the world it would have been in music, and I feel sure that I have got creative power. But earning one's bread is another thing. Studying law has frozen and dried me up to such an extent that no flower of my imagination would ever bloom." About his pianoforte playing he had just previously stated to Wieck that he had neither gone forward nor backward very much, while the general discrepancy between the two letters is very striking. We can only explain it on the assumption that Schumann misrepresented himself to his mother for the sake of her peace of mind, the old lady's greatest wish being to see her son in a lawyer's gown. It is easy to admire the motive; but the young man himself seems to have been uneasy after perpetrating the deed. In the next letter he tries to laugh it away as a joke: "As a birthday gift you shall have my piano-playing, as all that I told you about in my last letter was nothing more nor less than a story—a joke of mine, because I could not think of anything to give you. You are not angry, are you? Smile again on your romancing son." The explanation is

particularly lame, and as for the joke, nothing can possibly be less like one.

Just at this time, thanks for the most part to his pianoforte-playing, Schumann figured in Heidelberg as a social hero. He speaks of the fact very complacently; calls himself "universally popular," "much respected and liked," "the Heidelberg favourite," "out somewhere almost every evening," on Thursdays in the midst of a "select set of angelic English-women," and so on. We hardly recognise the grumbling recluse of Leipzig in this drawing and concert-room pet, who found life in the town on the Neckar to be "pleasant, refined, bright, and varied," and wrote home to his mother asking permission to stay six months longer. He asked for something else also. Social prominence is expensive, and our hero got into debt.

The letters written towards the close of Schumann's residence in Heidelberg, discuss with seriousness the writer's future. He presses the subject upon his mother. "A forced, mechanical lawyer, without love for his work, can never become great." "My whole life has been a twenty years' struggle between poetry and prose; or, if you like to call it so, Music and Law." "What sort of prospect would there be in Saxony for such a fellow as myself, who is not of noble birth, has neither money nor interest, and has no affection for legal squabbles and pettiness." "My genius points towards Art, which is, I am inclined to think, the right path." So he goes on, to the great distress of the "little mother," as we know from Wasielewski's book, which contains her letter asking for Wieck's advice. We know, too, that the matter was settled as Schumann would have it. In October, 1830, the young man, free from the terrors of a legal life, went back to Leipzig as Wieck's pupil, and fairly entered upon his musical career. Yet his letters show that he was not happy. Perhaps he thought with remorse of the pain he had caused to parent and guardian by a change of life-purpose, and was himself, it may be, a little frightened. At any rate, he talks of dejection, restlessness, wretchedness, begging his mother not to desert him because he required "great tenderness and forbearance." Again he said: "Altogether I am very stale, dry, and unpleasant, and given to laughing to myself. Of my old fire and enthusiasm barely the ashes remain. . . . You say that, after reading my letter, in which I told you of my old resolve, you found it impossible to pray. Can this possibly be true? I shall cause you but little joy during your life, in any case; but, by Jove, if I were to stick to law, and become a clerk, I should shoot myself for weariness."

(To be continued.)

## MATERIAL OF MUSIC.

(Continued from page 274.)

### VI.

THE metal wind instruments, such as horns, trumpets, trombones, &c., are all made upon the principle of the open tube. They are bent into different shapes for the convenience of carrying them. The notes of each are the series of harmonics arising out of the fundamental tone of the tube. By means of valves conveniently placed so that they may be pressed with the fingers, or by slides, the tubes can be shortened or lengthened, and the primary harmonics are supplemented by the addition of new series obtained from the notes made by the shorter or longer tube.

Most of the instruments of brass employed in the military band are provided with valves, and therefore

are capable of producing every semitone in their range. These instruments, which formerly were very imperfect and harsh in tone, are now so greatly improved that most of the objections urged against them no longer exist, and composers write for them instead of for the old horns and trumpets in the mixed orchestra of wood and brass wind and stringed instruments. Many of the improvements were introduced by Adolph Sax, and all instruments constructed upon the principles he suggested are still called after his name, though they do not proceed from his factory.

The pulsatile instruments form the next class. They are the triangle, the cymbals, and the drums. The triangle is a rod of polished iron bent into a three-sided shape, and so takes its name from its form; the cymbals are plates of metal which give out a clashing sound rather than a definite tone. They are employed, like the triangle, to mark the rhythm of a piece of music. There are three sorts of drums in common use—namely, the snare or side-drum, the kettle-drum, and the long or big drum. The snare or side-drum is so called because there are strings or snares of catgut stretched across the lower skin. These interfere with the vibrations of the skin, and cause the rattling sound which is the peculiarity of the instrument. It is called side-drum because it is held at the side of the player.

The kettle-drums are so called because the head or skin is stretched over a hemispherical shell of metal like a kettle. The kettle-drums are employed in pairs, tuned a fourth or a fifth apart. Each drum is capable of producing tones up to a fifth; the two together can compass an octave, overlapping each other in the middle of their scale. Some composers—Weber, for example—employ three drums, Meyerbeer writes for four in his "Roberto il Diavolo," Berlioz has designed effects for several drums, and there is a Concerto by Tausch for six drums, all of different notes.

The long drum or big drum is only used for enforcing the rhythm of certain pieces, and is commonly associated with the cymbals, triangles, and other "kitchen" furniture, as these metal instruments of percussion have been irreverently called.

Bells are sometimes employed for special effects in the orchestra, large ones for solemnity, small ones for lively and sprightly situations, three or four together for chime effects. The "Miserere" scene in Verdi's "Il Trovatore" offers a familiar example of the first; Mozart's "O cara armonia" in the "Magic Flute," and Meyerbeer's "Dinorah" are illustrations of the second kind; and Sullivan's "Golden Legend" of the third. A series of small bells, played by a keyboard which sets a series of hammers in motion to strike the bells, called in German "Glockenspiel," is the instrument employed by Mozart. The tone is pretty, but not always in tune. The partial tones or harmonics so often predominate that the generating tone is lost, and the sounds become what musicians call "fifthy," an effect sometimes heard in Bourdon organ pipes. A complete band is called an orchestra. The place upon or in which they exercise their duties and functions is also called an orchestra. The word is Greek (*ὀρχήστρα*), and was originally applied to the dancing place immediately below the lowest seats of the semi-circular part, or *κοίλον*, where the chorus was situated. The actions of the band on the modern orchestra is controlled by a conductor. This office, in the form with which we are now acquainted, was unknown a century ago. The musician who presided at the harpsichord, and every band had an instrument of this sort, was called the conductor. His duty was to set the pace and to accompany the



recitatives. The name of conductor, applied to one who accompanies pieces on the pianoforte at a concert where there is no band, is a survival of the old custom.

The instruments of the band are sometimes supplemented by an organ. Modern organs are sometimes used as substitutes for an orchestra, and the number and variety of the stops is increased with this end in view. In the hands of a skilful player, the organ justly deserves the name of the King of instruments. When it is set in motion by an inexperienced or an unskilful player, it is a nuisance, increased in magnitude in proportion to its size and construction.

As a musical instrument, it has arrogated to itself a title which might with equal propriety be applied to every other machine for making music. Properly speaking, the fiddle is an organ, and so is the drum. The term means an implement, an instrument, a piece of mechanism for any purpose. In this sense a spade, a legal document, a pocket knife, or a newspaper may each be called an organ without any violation of the propriety of the term. In music, however, the organ is that aggregate of mechanism which, when controlled by the hand of skill, is capable of the most exalted and elevating effects.

Like other modern instruments it has only been brought to perfection through a long course of years and the accumulation of experience. The "ugab" of the Hebrews, which is translated by the word "organ," was identical with the syrinx of the Greeks, the Pan's-pipes of modern days. The air reservoir of the bagpipes is the parent of the wind-chest of the organ. The mouth-holes of the pipes were inserted in a box and stopped by slides which prevented the air from the wind-chest passing through those tubes whose sound was not required. These slides are made to move at will by pressure upon a keyboard, and this simple mechanism is the whole principle upon which the organ is constructed. The variety of tones obtained in modern organs is gained by means of pipes of different lengths, material, shapes, and sizes; the drawing out of the stops brings into action the several qualities of ranks of pipes required.

The organ as an instrument was introduced into the church in the fourth century. Julian the Apostate, who died in 363, speaks of an organ in a Greek epigram. Aldhelm, in the eighth century, mentions an organ which had gilt pipes. There was an organ with leaden pipes in the church of St. Corneille, in Compeigne, erected in the same century. At the close of the tenth century an organ was placed in Winchester Cathedral which is said to have had four hundred pipes and thirteen pairs of bellows. The number of the keys in these old organs was limited, thirteen at the outside. Some of them were from five to six inches wide, in others nine keys occupied the space of three-quarters of a yard. The player armed his hands with gloves for protection, and to deaden the sound made by the clatter of his contact while he literally fought the keys. For this reason he was called *pulsator organorum*. The instrument was called "a payre of organes," that is to say, "a set," as to this day we speak of a pair of steps, a pair of stairs, and so forth. The peculiarity of the mechanism and of the method of playing only permitted of the production of melody. The organs were to a certain extent portable, and were taken from place to place. Portable organs were called "regals," and the name of "portative," sometimes applied to the choir or small organ attached to a great organ, shows the survival of the ancient name.

The invention of pedals or foot-keys is attributed

to Bernard, a monk, about the year 1490. It is not unlikely, however, that the ancient manuals were played sometimes by the feet—they were wide enough to allow this to be done. When it was found possible to set the machinery of the organ at work by the pressure of keys of less width than formerly, the old manuals may have been utilised as pedals. The keys of the organs in the Monastery of Banberg, in the church of the Barefooted friars at Nuremberg, in the Cathedral at Erfurt, and in that of St. Blasius in Braunschweig, were only so much wider than those of the present day that an octave occupied the room now taken up by nine notes. All these organs were built or improved in the fifteenth century at the time when the invention of pedals is claimed for the monk Bernard. Much more might be advanced on the subject of the organ, in particular of the contrivances by which the pressure of wind was regulated to accommodate the large or small pipes, of the couplers, of the swell, and of many other matters of more or less interest, but the theme is too extensive to be dealt with now, more especially as there is much to be said concerning other instruments of music, each and all of which might be called organs on account of their construction as machines for making music.

The American organs, harmoniums, seraphines, and other like contrivances are of comparatively modern date, though the principles upon which they are constructed are old in use.

Their prototype is the "Cheng" or Chinese organ, which consists of a series of tubes having free reeds. This is held in the hand and blown by the mouth. The idea of applying the principle to organ pipes was first attempted by Kratserstein, a Russian organ builder. The construction of an independent free reed instrument, acted upon by a keyboard, as a portable substitute for the organ, was tried at first without success. The earliest "seraphines," as they were called, had cane or wooden reeds. When the metal vibrating tongue was substituted, the progress of the invention became rapid, and it was applied in various ways to a number of music-making machines, from the musical pear to the American organ. The concertina, the accordion, the melodion, the lantum, and a number of other contrivances more or less useful, are all made upon the plan of the improved American organ, or Vocalion, which are the highest forms of development to which the use of the free reed has attained. The harmonium, as it is the general custom to call the machine, has superseded the old bands of performers in village churches in England, and its cheapness and portability has recommended it as a substitute for the organ. There are many worthy folks who imagine that the tone is similar to that of the organ, but they are the easily pleased.

Those who, whatever its tone, find it a help in leading the Psalmody, and desire to introduce it into their places of worship, but who have conscientious scruples about the use of anything in the shape or form of a "kist o' whistles" may freely take to the harmonium, inasmuch as the sounds are not produced from "whistles" at all. There are many who have so ardent a hatred of the sound that they would willingly form an inquisition, whose object should be to give to the fire these things in all their varieties, chiefly on the moral ground of retaliation, because they are instruments of torture.

The most perfect and pleasing of all the musical instruments at the disposal of those who would make household melody is the pianoforte. It is true that even this may be made the means of trying the nerves and sensibilities of the hearer, especially if he is a teacher or an examiner in music. But a good pianoforte is a good friend, and a sweet and loving

companion. You may at times be offended with it, you may be rude and promptly shut it up; but it is never offended, and will pour forth its sweetest enchantments at your bidding, will help you to beguile the tedious hour, and will send you away reluctant, but calmed, soothed, refreshed, and made better.

In the existing types of the various forms through which the instrument has passed in its progress towards perfection, there is an element of fascination in the tone which is scarcely possessed in so strong a degree by any other instrument.

Those who have heard the dulcimer, the spinet, and the harpsichord will be able to endorse this statement.

The dulcimer, the earliest form of the modern pianoforte, was known in Nineveh, in Egypt, and among the ancient Hebrews. The art of eliciting musical sounds by percussion is as widely known as the art of eating and drinking. Some of the most savage nations who do not know how to make wires of metal, or even strings of gut or fibrous plants, know how to form graduated pieces of sonorous wood or stone so as to reproduce the tones of the musical scales in which they take great delight.

The Chinese have their dulcimers called *King*, the Japanese the *Taki-goto*, the Persians their *Santir*, the Turks their *Canun*, and other nations have examples of like instruments. In England it was once so common that every farmhouse of pretension possessed one. Sometimes, as in Devonshire, the dulcimer was made upon the inside of a door which served as a large resonance box and kept the instrument from harm when not in use. These were called *Humbles*, as much from their droning sound produced by the unchecked vibrations as from the primitive nature of its construction.

Many of the old English dulcimers were made with bridges in the centre, which exactly divides the string. The performer strikes on each side of the bridge and so augments the resonance. The old name for the dulcimer was psaltery or sawtry, it was also called *citole*, *cistole*, or *cistella*. The Italians had two sorts, the *salterio* and the *timpanon*. The former was played with plectra attached to the fingers, the latter was struck with hammers.

It is remarkable that in the application of a keyboard to the dulcimer, as in the invention of the virginals, preference should have been given to the effect of the plectra instead of the hammer, and that all the ingenuity of the ancient mechanicians should have been spent in contriving a substitute for the nails of the player upon the harp, or the horn plectra with which the player armed his fingers. These multiplied plectra, as in the first keyed instruments, were mounted on small pieces of wood called "jacks," these were set in motion by rods of wood called *virge*, and from these the name of the instrument was obtained. The "spinet" gained its title from the quills or thorns with which the *jacks* were armed. It was also called the *couched harp*. The harpsichord was also named from its resemblance to the harp; the spinet was smaller than the harpsichord. The latter instrument was furnished sometimes with two rows of keys, and some were provided with a Venetian shutter to open and close at the will of the player, and so to give the effect of an increase of tone.

Attempts to effect improvements in the instrument, which resulted in the production of the pianoforte, seem to have been made in many countries simultaneously, and Italy, France, and Germany claim the honour of having been the first in the field. The Italians have definitely settled the matter in their own minds, and held a festival in Florence in 1876 in honour of Bartolomeo Cristofale, or Cristoforo, a

native of Padua, who is said to have invented the pianoforte in 1718. The Germans say that it was invented by Schroeter in 1717, and the French declare that the credit belongs to Marius, who produced his "Clavecins à Maillets" in 1716. These claims, though earlier in date, were made long after the invention had become known, and its simplicity of action so much admired. The best authority on the subject is Mr. Hipkins, and his writings may be consulted with advantage.

Silbermann erected the first pianoforte manufactory. Zumpe, one of Silbermann's workmen, established himself in England in 1760, and made square pianos. The pianoforte was regarded as a novelty for many years, for in 1767 it was announced at the Haymarket Theatre that Miss Brickler would sing a favourite air from "Judith" (an oratorio by Dr. Arne), accompanied by Mr. Dibdin "on a new instrument called the pianoforte."

The musicians of the time did not take kindly to the "new instrument"; they still preferred the older harpsichord. Some not only ignored it, but condemned it. The French organist, Ballastre, when he heard the new pianoforte just purchased for the Tuileries, said: "You may do your best, but this new-fangled thing will never dethrone the majestic harpsichord." Where is the majesty of the harpsichord now?

Mozart seems to have taken kindly to the "new-fangled things," especially those made by Stern. Charles Philip Emanuel Bach, the son of the great Sebastian, did much to popularise the pianoforte. J. Christian Bach was the first who gave regular concerts with the instrument in London, and the pianoforte gradually superseded the harpsichord. The popularity of the instrument is due to the ingenious efforts of John Broadwood, a young Scotchman, who was in the employ of Burkhard Shudi, a harpsichord maker. He and his fellow workman, Stodard, another Scotchman, used the grand action invented by the latter, and brought the pianoforte to a degree of perfection which commended it greatly to the musical public.

Successive improvements have been effected by many makers. Clementi, Collard, Steinway, Bechstein, Erard, Kirkman, John Brinsmead, with others, have done much not only to popularise, but to bring as near perfection as possible then, one of the most noble of all the materials of music.

(To be continued.)

#### FANNY MENDELSSOHN.

THE influence that women have exercised on the development of music in all ages is too well known to admit of discussion or dispute. But it has been primarily and mainly as executants that they have left their impress upon the art, and their claims to equality with the other sex on the score of creative power are nowhere so vulnerable as in the domain of music. The plea so often urged in their defence—that they have not yet had a fair chance—is less applicable here than in other spheres of intellectual activity. "Give us a couple of hundred years"—such is the gist of an article we lately read on the "Alleged inferiority of women"—"and if by that time the quality of the intellectual and artistic work produced by women suffers in comparison with that achieved by men, then we will admit there is presumptive evidence of our inferiority." To this we would reply that, confining our attention within the compass of one well defined department—that of music—women have enjoyed from the earliest times at least equal opportunities with men for attaining and displaying a mastery of their subject. The culti-

vation and practice of the musical faculty has at no time been deemed derogatory to women or necessarily calculated to impair their essentially feminine qualities. From the earliest ages and in all countries they have been inseparably associated with the artistic interpretation of music. The Syracusan women in Theocritus's famous idyl, who went to the Palace of Ptolemy Philadelphus to hear the Hymn to Adonis sung by a famous performer, are loud in their praises of this old-world *prima donna*. "Certainly women are wonderful things," says Gorgo, at the close of the hymn. "That lucky woman, to know all that! and luckier still to have such a splendid voice!" The divinity placed in closest relationship with music by the ancient Egyptians was a goddess, and the best authorities are agreed in crediting that race with a highly developed appreciation for harmony. Female performers took a prominent part in Egyptian music in the earliest ages. Under the later dynasties they seem to have usurped almost the entire exercise of the art. If we turn to the neighbouring nation of the Israelites, we find that amongst them also women were prominent as musicians. Indeed, it is worthy of remark that the first lyrical outburst after the Exodus was Miriam's song of triumph. The character of ancient Hebrew music is a matter of speculation, but we may rest assured that the noblest part of the Hebrew minstrelsy remains, or, to adopt the view of Mr. Rowbotham, that when music and poetry—and such poetry!—are blended so thoroughly as they were with the Hebrews, the music necessarily suffers from the union. If it were possible to penetrate to the heart of the buried past, the truth might disprove the contentions of those who are ungallant enough to believe in the inferiority of the female brain, and it might be found that women took as prominent a part in the composition of music as they undoubtedly did in its execution. Anyhow, we think we have made it tolerably clear that they had "a fair chance" from the days of Cheops down to those of Theocritus. But, after all, who cares for such archaeological speculations? Whether music is the one art which owes nothing to antiquity, as the majority hold, or whether, as Mr. Rowbotham endeavours to prove, the *origines* of all the forms of modern music are to be found in those of the ancient Greeks, the fact remains that music, as we know and understand it, dates from about the year 1600 A.D. Dismissing, therefore, the Sirens and Muses, Isis-Hathor, and the Syracusan *prima donna*, Sappho with her six-stringed lyre, and Lamia with her flute, let us ask what chance women have had for distinguishing themselves as musicians in the last three centuries, and see how they have availed themselves of their opportunities. We think it will be admitted by all except extreme partisans that, setting aside such instruments as entail either greater physical exertion than can safely be undergone by women or are in the nature of things unfit for a sex which has in general a due regard for appearances, women have had free scope for the exercise of their talents. It is quite a mistake, for example, to suppose that the cultivation of the violin by our sisters is a modern growth. Tartini's well-known letter on the study of that instrument was addressed to a lady amateur. Lord Mount Edgumbe, visiting Venice in 1784, enjoyed the, to him, "almost incredible sight of an entire orchestra of female performers." *Vixere fortes ante Agamemnona*. Before Madame Norman-Néruda there were the Milanollos, to go no farther back. And as for the Viennese Lady Orchestra, which we see had its prototype a hundred years ago, dwellers in the Levant, and even in the far East, have long been familiar with similar combinations hailing chiefly from Bohemia, where, as it has been said, everyone is born a fiddler. Under

these circumstances the remarkable unanimity which women have exhibited in adhering to the rôle of interpreters, rather than creators, argues a lack of the special gifts which are summed up in the word genius. Otherwise, why should it have been that in the Mozart and Mendelssohn family the creative faculty should have in both cases manifested itself in the boy and not the girl? The training was practically the same in both sets of cases. Nannerl at twelve was esteemed "the first female performer in Europe," as her father writes, with pardonable pride. Mozart's precocious development was no doubt in part responsible for his premature decline, but his sister, who had shared his early triumphs, lived to the age of seventy-eight, and it is impossible to avoid the conclusion that the chief cause for this disparity was the possession in the one case and not the other of the divine fire, which in those souls where it burns the brightest, burns often with the most consuming flame. Let it not, however, be thought that because we deny women in the past the gift of musical genius, we would be so rash as to predict that there *never* will be a great female composer in the future, or that we are so ungenerous as to refuse to admit their capacity to produce first-rate artistic work in other departments. In at least one important branch of literature, that of fiction, women are to be ranked in the very van. In a class list of English novelists alone, it would be hard to find four better "firsts" than those won by Miss Austen, Charlotte Brontë, Mrs Gaskell, and George Eliot.

Our object in the present paper, however, is not so much to lay stress upon the conspicuous absence of women from the list of composers as to offer a few remarks suggested by the perusal of M. Sergy's recently-published volume\* on "Fanny Mendelssohn." It is a disappointing book, in so far as it adds nothing to Sebastian Hensel's memoirs of the Mendelssohn family, on which it is admittedly founded. Still, it can be recommended as a conscientious compilation, giving, in condensed form, the story of Fanny Mendelssohn's life, as told by her letters and journals, linked together where necessary by editorial hooks and eyes. Its chief merit to a great many readers will be that it is in French, not German, and a good French paraphrase is infinitely pleasanter reading than the execrable English translations too often perpetrated of the best musical books.

Few families illustrate the law of heredity in regard to talent more remarkably than that of the Mendelssohns.

Of Moses Mendelssohn, the philosopher and friend of Lessing, we need not speak, except to point out as an illustration of the outrageous intolerance even now to be encountered in Germany, that the Anti-Semitic party, headed by the Court chaplain, Stöcker, have seriously proposed that Lessing's plays should be boycotted, on account of his having taken a Jew—Moses Mendelssohn—as the model of his "Nathan the Wise."

Abraham Mendelssohn—who used to protest humorously that whereas in youth he had been known as the son of the great Mendelssohn, in his old age he was similarly distinguished as the father of the great Mendelssohn—was, if not a genius, a singularly level-headed man, who, as his daughter remarked, had all his faculties in the most perfect equilibrium. As the son of his father he was of necessity schooled in tolerance, but he was none the less a bit of an autocrat in the domestic circle. His children were subjected to a patriarchal discipline and a rigorous training which left its mark upon them. Mendelssohn

\* "Fanny Mendelssohn. D'après les mémoires de son fils." Par E. Sergy. Paris: Librairie Fischbacher.

it is well known, was heard to complain that he was over-educated as a child, and his sister, in her way, almost as accomplished and versatile as he was, kept pace with him in many of his studies. But while her father encouraged her to cultivate her musical talent in the most thorough-going fashion, it was always on the understanding that it was to be an accomplishment and a resource, never a means of livelihood. Apart from the fact that his circumstances were sufficiently easy to exempt her from this necessity, he had an old-fashioned prejudice against women appearing in public. The Roman matron's epitaph "*Domi mansit, lanam fecit,*" represented more or less accurately his ideal of womanhood. He had no objection to his daughter being as accomplished as possible, but he counselled her never to forget that a woman's only true vocation was that of the *bonne ménagère*. At this point it is hard to resist instituting a comparison between the case of Fanny Mendelssohn and the sister of Mozart; the contrasts are as striking as the parallels. Both were older than their brothers, and by nearly the same interval. Both were exceptionally gifted performers and devoted to their brothers. But with these resemblances, wide dissimilarities are observable in their external circumstances and characters. No scruples or prejudices deterred Leopold Mozart from exploiting his daughter as a prodigy. He had no dread of the ill effects of publicity on the female mind. Aristocratic patrons were lavish of snuff-boxes, watches, *étuis*, swords, silver pens, and the like, but no benevolent humanitarian came forward in those days to redeem child *virtuosi* from the strain and risk of perpetual concert-giving. Nannerl played constantly in public from the time she was ten. Fanny Mendelssohn never played in public until she was turned thirty, and then only at a Charity Concert. After the epoch of their joint successes as children, Mozart's sister passed almost completely out of his life. There was no estrangement, but the intimate attachment ceased. The new cares and duties of his fevered existence crowded her out. With Mendelssohn, on the other hand, childish affection ripened into a devotion so deep and enduring that when the link was snapped by her death, his own hold upon life, already weakened by overwork, received a shock from which it never recovered. Lastly, the sister of Mozart, after surviving her brother for nearly forty years and spending her extreme old age in neglect and infirmity, was only rescued from want in her last days by subscriptions raised in England; while Fanny Hensel, who at no time in her life had known the pinch of poverty, was struck down in the prime of life and the full exercise of all her brilliant faculties, leaving hosts of friends to deplore her untimely removal.

Her predilection for the pianoforte was foreshadowed from the very hour of her birth. Writing to his mother-in-law to announce that event, Abraham Mendelssohn says that his wife declared that the child's fingers appeared to be expressly made to play Bach's fugues. Under her mother and Zelter's tuition she made rapid progress, though as to details the family journals and letters leave us rather in the dark. There is, however, a most touching anecdote illustrative of her innate goodness. Her maternal grandparents, rigidly orthodox Jews, had become estranged from their son, Bartholdy, after his change of faith. Fanny, who was a great favourite with these old people, had delighted them one day to such an extent by her playing that her grandmother declared she had only to express a wish for them to grant it. Whereupon the child begged that they would forgive Uncle Bartholdy, a request which, it is

pleasant to record, actually led to a reconciliation. At the age of thirteen we have an opportunity of gauging her proficiency by the fact, as recorded in the family papers, that she played twenty-four of Bach's preludes by heart.

Nor was her education confined to the practical side of the art, lessons in harmony, counterpoint, and composition also forming part of her studies from an early age. It is evident that if Fanny Mendelssohn did not develop into a great composer, it was not for want of adequate training or executive facility. The episode of her courtship and marriage to Hensel, the painter, proves him to have been as devoted as she was constant; and no more eloquent testimony to her husband's worth can be imagined than that of her brother Felix, who, overwhelmed with grief at the tidings of her death, wrote to Hensel as follows:—"You made my sister as happy as she deserved to be. For that I thank you, and shall continue to thank you as long as I live." The long period of waiting that elapsed before their formal betrothal was not without its alleviations. Fanny visited Switzerland in 1822, and for the first time her keen sense of the beautiful was adequately gratified. The effect of such scenes as those of the St. Gothard Pass was well-nigh painful in its intensity. The loveliness of the Swiss lakes intoxicated her, and the thought of the proximity of Italy, her land of promise, filled her with unutterable emotions. Like the hero of Tolstoi's "*Souvenirs*," she was in that exalted state of expectation in which one feels on the eve of some strange and extraordinary event. Fanny Mendelssohn was not only a sympathetic, but a keen observer, and her letters abound in graphic touches and felicitous expressions. As an instance of all these qualities, we will take a remark from one of her Italian letters, in which she says, *à propos* of the features of the Italian landscape: "The palm stands alone, and can afford to do so, each palm forming a group in itself, which has no need of any addition; it is the symbol of the silence and mystery of the marvellous East." The great writer who has lately gone from us would have appreciated a view so much in accord with that expressed in his own famous lines on the contrast between Rome and the "brooding East":—

The East bowed low before the blast  
In patient deep disdain:  
She let the legions thunder past  
And plunged in thought again.

On every page of Fanny Mendelssohn's letters we meet with evidences of the width of her reading, not obtrusively paraded, but manifesting itself naturally and unconsciously. She had a keener sense of the ludicrous than ordinarily falls to the lot of woman-kind, and this sense was immensely tickled by some of the comments of the Berliners at the time of the production of her brother's "*Midsummer Night's Dream*" music, of which, by the way, she most truly remarks that it is the incarnation of Felix. Magnus, a friend of the family, overheard several young swells at a café debating whether it was Tieck or Shakespeare who wrote the plays. This, be it observed, was in the Pre-Donnellian epoch. A Court official condoled with Felix for having wedded his admirable music to such rubbish, and the fashionable world in general professed themselves affronted by the buffoonery of the play.

With all her artistic instincts, Fanny Mendelssohn remained true to the standard of the *bonne ménagère* erected for her by her father, and her letters show how cheerfully in the illness or absence of her sister she would undertake commissions of all degrees of magnitude, even to those of choosing houses and removing furniture. Nothing pleased her so much as



the prospect of having a houseful of people, and her musical receptions were for many years a rendezvous for the cleverest and most attractive people in Berlin.

The most agreeable parts of this volume are those which contain Fanny Mendelssohn's letters from Italy. Her sensitive but genial nature seemed to expand in the warmth of the Southern sunshine: never had she met such sympathetic auditors, or found so much in nature and art to gratify that sense of the beautiful already mentioned; and of all the friendships acquired in her sojourn in Rome, none was closer or productive of happier results than that of Charles Gounod, then an ardent, expansive young man, of whom Fanny Mendelssohn says, "few people know how to enjoy themselves more completely and wildly than he does."

Before we take leave of M. Sergy's book, there is one point which deserves notice. Felix not only had the highest respect for the opinions and criticisms of his sister, but he also evidently highly appreciated many of her compositions. The line he took in dissuading her from publishing her works was the logical outcome of a sentiment which does him credit. In view of her position in society and her domestic duties, he held it unadvisable, as his father did before him, that she should quit the status of an amateur. But the publication of compositions was in his eyes a deliberate descent into the arena belonging by right to none but those who made music their profession and career.

#### INARTISTIC OPERA.

THE appearance of a new operatic manager always and naturally excites some hope of improvement on the lyric stage, since matters cannot easily be worse. It is just "on the cards" that, coming fresh to the duties of an *impresario*, he may have some idea of what is right and proper, and proceed to work it out. Old operatic hands are simply useless for purposes of reform. Long accustomed to that which is ridiculous and inartistic, they take it as a matter of course. It would seem, however, that the chances of a fresh-man doing anything are not very great. Here is Mr. Augustus Harris, for example, permitting the old absurdities to air themselves as much as ever on the stage of Covent Garden, and bring opera into contempt with every amateur who looks upon it as a work of art rather than as a mere form of entertainment for people who have dined. Better things were expected of Mr. Harris. He has clear ideas of dramatic propriety and ample force of will, yet either he cannot perceive that opera is also drama or the influences on the side of bad traditions are too strong for him. Moreover, the public seem quite content with things as they are, and even give their active countenance to the absurdities we would here denounce. Hence there seems to be as much need as ever for preaching a "more excellent way," and for protest against customs which, as long as they endure, will keep opera in a degraded position.

Let us do justice to Mr. Harris for he has gone some distance in the right direction—that is to say, towards dramatic propriety. He mounts his operas with some regard for truth of representation, and has swept the stage of a good deal in the shape of anachronistic litter. We do not now see costumes belonging to various periods in the same scene, nor are works thrown back in point of time for the sake of more picturesque dresses than those of their own proper age. This season both "La Traviata" and "Lucia" have been, as to matters sartorial, brought into the way of truth. So far good, but this is not all. Mr. Harris has given a semblance of real life to

his stage pictures, and even succeeded in changing the mechanism of the Italian opera chorus. The machinery in question is ordinarily, as we all know, of a very simple character and capable of few movements—say, three. It makes the chorus fall into line, gives to their arms a pump-handle action, and turns their faces towards each other (with no expression on them) in moments of tense feeling. These operations, with the necessary ones of entrance and exit, are about all. The Harris machinery is more complicated, and actually makes the spectator believe that the figures on the stage are not only alive, but taking a real human interest in what is going on. Perhaps the best proof of this yet given appeared during the recent performance of "Lucia," at that point in the story where the heroine exhibits her madness. Usually the chorus watch her with the fixed vacuity of marionettes, or assume a severely critical air, as might a posse of asylum attendants given to observation of the phenomena connected with lunacy. On the occasion in question their behaviour, for the first time in our experience, really suggested the existence among them of a notion that they were the horrified and pitying friends of the demented bride. This was a great triumph, and after it anything is possible.

Mr. Harris may demand, "What would you have?" and an answer is easy. We would have an opera regarded as a drama with music. Is it so or not? If not, why the dramatic apparatus? If it be a drama, why not represent it under dramatic conditions? What those conditions are the manager of Covent Garden knows better than most people. Would he not laugh consumedly were some one to suggest that in his next Drury Lane play the actors should be allowed to come down to the footlights and make a series of elaborate bows in acknowledgment of their reception, that they should be permitted more bows when the audience applaud well-delivered lines, and even a repetition of them in the case of very emphatic approval; that, having made an effective exit, they should have leave to return and smile and lay hand on heart by way of thanks for expressed pleasure; that bouquets and "floral tributes" of all kinds should be, without let or hindrance, handed to the performers even in the middle of a "situation," and that, as in the case of *Lucia* the other night, an actress representing madness should, if she thought proper, come alike out of her *dementia* and her character to make the regulation obeisances and curtsies, afterwards going mad again, and proceeding with the play? Such a suggestion would raise very reasonable doubts in Mr. Harris's mind of his interlocutor's sanity, and justify him in sending for two physicians at once. Yet all these practices may be seen in operation any night, under Mr. Harris's auspices, during the performance of the dramas we call "Don Giovanni," "Rigoletto," "La Traviata," and so on!

It will perhaps be said: "Oh! but an opera is, after all, a succession of musical pieces. Music is its distinguishing feature, and every other is but an accessory." The remark shows an utter misconception of the real nature of opera, in which the place of music is to aid dramatic expression—to heighten its comedy and deepen its tragedy. We will not, however, enter upon discussion of this point. It is enough to ask, assuming that music stands first and foremost among the associated arts of the lyric stage, what is gained by flagrantly violating the laws of drama? Truly, the reply must be "Nothing." Put the case how you will, you cannot get rid of the fact that in every opera there is a play; that on the lyric stage there are all the means and appliances of dramatic representation, and that these are sources

of interest and enjoyment. Then why, for the sake of expressing cordial relations between artists and audience, interfere with their proper working? We are not of those who would restrain an audience from applause as the performance goes on, and preserve a dead and chilling silence. That rule seems to us as artificial as the practice now under remark, but surely every demonstration and every custom which affects dramatic truth should be suppressed till the curtain is down. Then the artist can come forward in his own person; then "floral offerings" may be handed in with perfect propriety, and the public may make as much fuss over their favourites as they please without being inartistic.

We hope that the remonstrance we now make and the protest we offer may influence such of our readers as have not yet given the matter a thought. The public are more heedless in this matter than deliberately wrong. They follow a custom without reflection, and continue a bad practice without recognising the mischief that ensues. It is perhaps vain to reason with the artists, whose personal vanity is concerned. They, it is natural to assume, raise no objection against procedure which ministers to their personal gratification and sense of importance, though it do so at the cost of art. But managers belong to a different category. In a sense, servants of the public, managers must have regard to their masters. There is, however, no reason to believe that the public would resent the enforcement of a law prohibiting all and every notice of the audience by an artist while the curtain remains up. On the contrary, it may be taken for granted that the good result of such an edict would at once appear and recommend itself to common sense, as well as to a feeling of artistic propriety. We should then have no more inartistic opera.

"HERE we hope his bones may rest for ever, unless St. Paul's Cathedral is required for City improvements." These were the concluding remarks made by Mr. W. A. Barrett on the occasion of the re-interment of the remains of Dr. Maurice Greene in St. Paul's Cathedral on the 18th ult. There was a memorable gathering of musical celebrities on that day in the Crypt of the Cathedral. All the present holders of the offices and appointments which were held by Dr. Greene were assembled together—Dr. Martin, as Organist of St. Paul's; Mr. C. S. Jekyll, as Organist of the Chapel Royal; Mr. W. G. Cusins, as "Master of the King's Band of Musick"; and Mr. W. H. Cummings, as representing the Royal Society of Musicians, of which Greene was a founder. There were also other members of the Cathedral body gathered round the grave—Dr. Simson, the Sub-Dean; the Rev. W. Russell, the Succentor; the Rev. W. H. Milman, Senior Cardinal; Messrs. De Lacy, Black, Miles, Kempton, and King, members of the Choir; Dr. J. F. Bridge, the Organist of Westminster Abbey; Dr. Charles Steggall, for the Royal Academy; Sir George Grove, for the Royal College of Music; Mr. Henry Gadsby, for the Guildhall School of Music; Mr. E. H. Tarpin, for the College of Organists; besides Messrs. Lewis Thomas, Theodore Distin, A. J. Caldicott, Arthur D. Coleridge, W. Duncan Davison, and a few more to bear witness to the interesting occasion. There was no ceremony, so-called, the introduction during the afternoon service of his world-famous Anthem "God is our hope and strength" being all that was needed to distinguish the day; but Mr. Barrett was asked, in the crypt, to give some account of the affair, and he stated "that as the Church of St. Olave, Jewry, was about to be removed, the bodies in the vaults, &c., were

to be re-buried in a suburban cemetery, unless the friends claimed them. Acting upon this, Mr. Cummings suggested that, provided none of Dr. Greene's relatives claimed his remains, they might be deposited in St. Paul's Cathedral, where he was for so many years Organist. This was done, through the instrumentality of Dr. Stainer and himself." He further stated that "it was his happiness, assisted by Dr. Simpson, who searched the registers of the parish, to discover the place of burial of the illustrious musician, and also to correct the date of his death, erroneously given by all his previous biographers. Sir John Hawkins states that he died on September 1, 1755; the plate on the coffin, faithfully copied from the inscription on the leaden covering, says, 'Doct<sup>r</sup> (sic) Maurice Greene, died December 1, 1755, in his 60th year.' The books of the Vicars-Choral more than once give December 3 as the date of his death, and as the register states that he was buried in the Ministers' vault in St. Olave's, Jewry, on December 10, aged sixty, this is most likely to be correct. It is not a little singular to note that although his father was rector of the parish, there are no other of his relatives of the same name interred within the vault. It is also remarkable that no known portrait of Greene is extant. Though deformed in body, he was said to be possessed of an amiable mind and courteous manners, and was beloved by all who knew him. He was brought up as a chorister under Jeremiah Clark and Charles King, the latter being only eight years his senior; and he wore a surplice for the first time in 1706, when Queen Anne visited the Cathedral. He was the first who held the appointment of Vicar-Choral in addition to that of Organist of St. Paul's. He was apprenticed for five years to Richard Brind, and became Organist of St. Dunstan's in the West in 1716, and was appointed, over the head of Daniel Purcell, the brother of Henry, Organist of St. Andrew's, Holborn. He relinquished both appointments when, on the death of Brind, he was made Organist of St. Paul's. He became Organist of the Chapel Royal on the death of Dr. Croft in 1727, and in 1730 he was instituted Professor of Music in the University of Cambridge, in succession to Dr. Tudway. He accumulated at this time the degrees of Bachelor and Doctor in Music. In 1735 he followed John Eccles as 'Master of the King's Musick.' He published his 'Forty Select Anthems' in 1743. These marked a new epoch in the history of Church music, as his organ playing gave rise to a new style of performance. Greene was one of the first who brought into prominence the solo stops on the organ, and he is therefore counted as a pioneer of the modern school of organ playing. His benevolent propensities prompted him to take an active part in the formation of the Society of Musicians, in conjunction with his friend Michael Christian Festing and C. F. Wiedemann. Greene had many children by his wife, Mary Dillingham, but only one daughter survived him. She was married to the Rev. Michael Festing of Wyke Regis, Dorsetshire, and their descendants are happily still existing." One other curious fact was mentioned by Mr. Barrett as having been discovered only on that very day. He had searched the books of the Grand Lodge, and found that Maurice Greene was registered as a member of a Masonic Lodge meeting at the "Ship Tavern, without Temple Bar," in the year 1725; Charles King, his quondam master, and then fellow worker at St. Paul's, being the Master of the Lodge, and two of the Minor Canons the Wardens. Dr. Greene's remains are laid beside those of Dr. Boyce, his pupil and literary executor. As there is room enough on the stone which marks the spot, it is intended to place upon it the following

inscription: "Here also rest the remains of Dr. Maurice Greene, born 1695, Organist of this Cathedral 1718—1755, removed from the Church of St. Olave, Jewry, on the demolition of that Church, on the 18th May, 1888."

FROM Philadelphia we learn that the Senate, by thirty-five votes to ten, has passed the International Copyright Bill, which now goes to the House for its concurrence. The Bill strikes from the existing Copyright Law the words "citizen of the United States, or resident therein," and also the words "and authors may reserve the right to dramatise or translate their own works," and inserts in lieu of the latter sentence the words "authors or their assigns shall have the exclusive right to dramatise and translate any of their works for which copyright shall have been obtained under the laws of the United States." It amends section 4,956 of the Revised Statutes so as to make it read: "No person shall be entitled to copyright unless he shall, before publication in this or any foreign country, deliver at the office of the Librarian of Congress, or deposit in a mail within the United States, addressed to the Librarian of Congress at Washington, in the district of Columbia, a printed copy of the title of the book, or other article, or description of the painting, drawing, chromo, statue, statuary, or model or design for a work of the fine arts for which he desires copyright; nor unless he shall also, not later than the day of publication thereof in this or any foreign country, deliver at the office of the Librarian of Congress at Washington, in the district of Columbia, or deposit in a mail within the United States, addressed to the Librarian of Congress at Washington, in the district of Columbia, two copies of such copyright book or dramatic composition, printed from type set within the limits of the United States; or, in the case of engraved works, photographs, or other similar articles, two copies; or, in the case of a painting, drawing, statue, statuary, model or design for works of the fine arts, a photograph of the same. During the existence of such copyright the importation into the United States of any book or other article so copyrighted shall be, and it hereby is, prohibited, except in the cases specified in Section 2,505 of the Revised Statutes of the United States, and except in the cases of persons purchasing for use, not for sale, who import not more than two copies at any one time, in each of which cases the written consent of the proprietor of the copyright, signed in the presence of two witnesses, shall be furnished with each importation. All officers of Customs and Postmasters are hereby requested to seize and destroy all such copies of such prohibited articles as shall be entered at the Custom-house, or otherwise brought into the United States or transmitted to the mails of the United States. In the case of books in foreign languages, of which only translations in English are copyrighted, the prohibition of importation shall apply only to the translation of the same, and the importation of the books in the original language shall be permitted. Each volume of books in two or more volumes, when such volumes are published separately, and the first one shall not have been issued before this Act shall take effect, and each number of a periodical is to be considered an independent publication, subject to the form of copyrighting as above; and alterations, revisions, and additions made to the books of foreign authors, heretofore published, of which new editions shall appear subsequently to the taking effect of this Act, are to be held and deemed capable of being copyrighted, unless they form part of a series in course of

publication at the time when this Act shall take effect." July 1 is the date on which the Act is to take effect.

THE story of the origin of the Royal Society of Musicians has been told over and over again, and by this time must be familiar to the professors of the art throughout the world. The worthy labours of Dr. Greene, Michael Christian Festing, and C. F. Weidemann have borne great fruit, and the body is in a flourishing and prosperous condition. This is no place to discuss the matter, or the questions might be asked—Is the Society doing all the good of which it is capable? and, Has it so far advanced with the times as to make it equal to modern needs? That it commands the respect and support of many who are interested in music and musicians was to some extent shown by the success of the 150th anniversary, celebrated on the 10th ult. by a banquet at St. James's Hall, at which the Lord Mayor presided. In the course of his remarks, the chairman stated as a fact worthy of note that the Society disbursed upwards of £3,000 annually at a cost of only £300, or ten per cent. on the amount. There are reasons for the Society to be congratulated on this matter of course, but there are many musicians who would gladly welcome any plan which should be made to extend its operations and to make it worthy of its comprehensive title. The days have altered since the foundation of the Society, when the best of musicians gravitated to the metropolis as a centre. There are eminent professors of the art in many provincial towns. Does the Society make any exertion to attract them to itself? Does it encourage the formation of branch societies and so justify its title and its claims to consideration? It has many friends already, it could create more by exhibiting a continuous and widespread activity. The effort made on the occasion of the 150th anniversary was most successful. Donations were announced amounting to about £1,500. This sum included £1,000 given by Mr. Thomas Molineux, making £3,000 in all which that gentleman has now contributed to the funds of the Society. He has trebled the amounts contributed to the Society severally by Handel, Storace, and Begrez, who had previously been its greatest benefactors. Were the objects of the Society more extensively known it is not unlikely that it would arouse the generous impulses of many other "rich men furnished with ability." After the banquet there was a Concert, at which the following artists gave their services: Mdlle. Antoinette Trebelli, Miss Hilda Wilson, Mr. Charles Banks, the London Vocal Union (under the direction of Mr. Fred. Walker), Mr. W. Robinson, Mdlle. E. Dratz (clavi-harp), Mr. A. Godfrey, Mr. G. H. Betjemann, and Mr. F. Meen. The good-will of artists was shown by the voluntary contribution of their valuable help. Perhaps in time to come the good-will of the Society may be shown in formulating a scheme which should be in every respect worthy of the art and of the artists it is called upon to protect.

THE following letter is interesting not only as illustrating Paganini's habit of dealing in musical instruments, but much more so on account of the opinion pronounced in it upon Berlioz, as a man and as a musician. We here see clearly expressed by the great violinist—in a private and confidential letter, never intended for publication, but written to his friend, the advocate, Luigi Guglielmo Germi, of Genoa—the very high estimation in which he held Berlioz at the time at which he wrote—two years after the date of

his generous gift of 20,000 fr. to the composer of the "Symphonie Fantastique." The letter has never, we believe, been printed hitherto:—"Nice, March 2, 1840.—My friend,—I here let you see the answer which I have written to our friend *Brun*, who, after the advice you gave him, insinuates to me, in his letter of to-day, that we should exchange the violoncelli in order to obtain your *Guarnerius*."—"Monsieur,"—In reply to your charming letter of February 28, this is the reason for the exchange of violoncelli not having taken place. M. l'avocat, *Germi*, has written to me that he has shown my violoncello, by *Amati* or some other classical maker, to a certain M. *Gibertini*, who has valued it at 400 fr.; he has also valued his [M. *Germi*'s] *Guarnerius* at 80 Louis [1,600 fr.] for any one who must absolutely sell it. He, therefore, offers his to me at 2,000 fr., though worth much more, and agrees to give for my *Amati* one-quarter more than the price at which it was valued—in other words, 500 fr. But he has been misled by the valuation of M. *Gibertini*; for his *Guarnerius* is worth not less than 3,000 francs, and my own (in my opinion) is worth as much, &c.—Your obedient, \* \* \* \* \* *Berlioz* tells me that the advocate at Paris, M. *Chaix-d'Est-ANGE*, who conducted my action, asks for 500 fr., and I, therefore, take this same opportunity of begging you to pay the 500 fr. to M. *Vuillaume*, the *Luthier*, to be paid over to the above-named *Berlioz* for the advocate. You may freely enter into correspondence with this same friend *Berlioz*, whom you must not confound with the common scum of *Chapelmasters*; but you should look on him as a transcendent genius, such as rises but once in every third or fourth century; and he is a man of perfect probity and worthy of our confidence. M. *Double*, the advocate, will probably have enclosed an account with the papers, or maps, or cards, which you will have received. In that case, let me know, but it would be better that you should settle it with himself or with *Berlioz*. I long to hear that you are pleased with the papers [?], and to have some personal news of yourself—Your friend, *PAGANINI*." In the greater part of the letter, which is in Italian, except the portion (noted) in French, *Paganini* addresses his friend in the familiar second person singular.

It has often been said, and with much truth, that persons are very differently affected by listening to music; and in looking round a well-filled concert-room this fact may be strikingly proved by watching the countenances and general demeanour of the auditors during the most striking portions of a composition. The direction of the attention, however, to a calculation of the number of notes played by a pianist in a given time, with the physical movements and amount of transmissions of nerve force to and from the brain necessary to the utterance of these notes is so exceptionally rare that a record of such experience deserves to be preserved. It is true that the authority for these facts is a medical, and not a musical, one; but such statistics are at least interesting from so reliable a source. It appears that *Sir James Paget*, in his address to the students of the London Society for the Extension of University Teaching, told them that when he heard *Mdlle. Janotha* perform a *Presto* by *Mendelssohn*, he found that she played 5,595 notes in 4 minutes, 3 seconds; every note involved at least two movements of the finger, and many of them an additional movement laterally, as well as up and down. Movements of the wrists, elbows, and arms were also necessitated, and

he thus calculates that there were at least three distinct movements for each note. As there were twenty-four notes per second, and each of these notes involved three movements, there must have been seventy-two movements in a second. Reckoning also the number of "conscious sensations" for every note, *Sir James* came to the conclusion that there were not less than 200 transmissions of nerve force to and from the brain, outwards and inwards, every second. Of course neither *Mdlle. Janotha* nor any other pianist will ever attempt to study such calculations as these, which, musically, can have no value. Indeed, the very knowledge of these undoubted facts fills us with surprise, and makes us at once sympathise with the lady who, on hearing a vocal professor whom she had engaged to give her daughter lessons, speak most learnedly upon her larynx, glottis, epiglottis, and thyroid cartilage, said, in real alarm, that she had "no idea *Maria* had so many things down her throat."

THE performance of Wagner's "*Lohengrin*" at Trieste, with the insertion of a duet from Meyerbeer's "*Huguenots*," recalls many instances of similar vandalism committed by operatic "arrangers" in this country several years ago. In partial justification, however, of such inartistic acts, it must be recollected that in England, save with the rich and aristocratic patrons of the Italian Opera, who considered that sitting throughout an entire lyrical work in the evening was one of the indispensable duties of fashionable life, vocal music was tolerated only provided it did not unduly interfere with the action of the drama. It was usual, therefore, to prepare the public for the introduction of "a little music" by including in the cast of a farce, or even of a comedy, one or two vocalists, the well-known line "Sir Harry, with a song," which appears in every announcement of the performance of "*The School for Scandal*," still reminding us of this custom. At the "*English Opera House*," in these days, melodramas and farces were constantly acted; but the patent theatres (then so termed) occasionally gave what were called "*Operas*," these hybrid pieces being mutilated versions of the *libretti* and music of the works of popular foreign composers, sometimes acted by inferior singers and sometimes by comedians who, as they could not utter a note themselves, brought a friendly vocalist with them to supply the deficiency, this slight recognition of the character of the work being considered quite sufficient, as it was thoroughly understood that on no account must an opera have "too much singing in it." In these absurd specimens of entertainment, presumed, rightly or wrongly, to be suited to the taste of the time, let us nevertheless remember that the interpolations were in all cases extracted from the music of an opera by the same composer. In Trieste, however, not only have they introduced into Wagner's opera the music of another composer, but that music by a member of the race which Wagner affected to believe had wrought no good to true art.

THOSE who keenly watch the progress of dramatic art in this country must be aware that we have for some time been drifting into the farcical school, in our passage, let us hope, from a too artificial form of dramatic work to one which shall faithfully and naturally reflect the time we live in. But it must be recollected that a "screaming farce"—as it has been termed in modern days—is no less a "screaming farce" because it is in three acts; and as it has been said, with regard to the reception of dull pieces, that people "cannot hiss whilst they yawn," so it may be

\* This copy is in French and by another hand.



truly observed that they "cannot criticise whilst they laugh." As reviewers of a large portion of the compositions daily published for "drawing-room" use, we cannot but be conscious that the same principle of disarming too close an analysis of abstract merit is adopted by the writers of the majority of these pieces. So termed "Fantastic," "Diabolical," "Spinning," or "Humming" compositions are crowding upon us, the object being to conceal by eccentricity the paucity of purely artistic inventive power. We have also "characteristic" dances of various countries, the "national" peculiarities of each being so prominent as not to be mistaken by even the most untravelling listener; "melancholy" waltzes, which thoroughly fulfil their title, and even Sonatas, protected, however, from the caustic observations of classical critics by the safe additional title "Quasi-Fantasia," or "di Bravura." Here then, as in dramatic works, there can be little doubt that, in order to escape what they call "antiquated form," composers write pieces which require no form at all, and thus dull the higher sense of the hearer by successfully administering to a lower one. This trick, however, once discovered and exposed, can scarcely be repeated much longer with any hope of profit; and it is the duty, therefore, of all who guide the public taste to gauge truthfully and unreservedly the artistic value of every piece submitted to their judgment.

An enterprising genius has just discovered a new aid to composition. It is the "orguquette," the tunes of which are cut in rolls of paper, and work their way through the machine when the handle is turned. Common and popular songs are the staple of this form of artistic creation. These "vex the poet's soul" by their often vulgar associations. Still, out of the bitter may be made the sweet, and out of the old, the new. By reversing these papers, and beginning with the wrong end, a combination of harmonies and melodies may be produced which will surpass every ugliness in music which has, as yet, been offered for public approval. Composers in search of ideas are earnestly requested to give it a trial.

#### ROYAL ALBERT HALL CHORAL SOCIETY.

HER Majesty the Queen honoured a performance of an English work with her presence. That the choice fell upon Sir Arthur Sullivan's Cantata "The Golden Legend" is not surprising on any ground, nor is there any reason to feel dissatisfaction with the selection. The knowledge that the receipt of unfavourable news respecting the Kaiser would prevent Her Majesty from attending the Albert Hall on the 8th ult. slightly affected the attendance, but the scene, nevertheless, was exceedingly brilliant when the large assemblage rose to greet the Sovereign. Regarding the performance there is very little to be said. Madame Albani, Madame Patey, and Mr. Henschel resumed parts in which they had previously won distinction, and Mr. Watkin Mills for this special occasion accepted the subordinate part of the *Forester*. Mr. Charles Banks did his best as *Prince Henry*. The aristocratic coldness of the audience did not hinder Mr. Barnby's choir from rendering justice to their duties.

#### ROYAL ITALIAN OPERA.

So far as Mr. Harris's season of Italian opera has yet gone it calls for few remarks. A succession of familiar works—"Lucrezia Borgia," "Rigoletto," "Faust," "Don Giovanni," "La Traviata," "Le Nozze di Figaro," "Carmen," &c.—has been given, and a number of artists have appeared, most of them making their bow in a familiar manner to an accustomed audience. It would, of course, be utterly superfluous to descant upon the operas named

above. As subjects of comment they were worn out long ago, while with regard to the performers, no amateur needs to be told the merits or defects of Madame Fursch-Madi, Madame Nordica, Messrs. Ravelli, Del Puente, D'Andrade, Ciampi, and others equally well known. It is more important to notice the few who have made a first appearance since the season began last Monday fortnight. Miss MacIntyre, a young lady belonging to "society," essayed the part of *Micela* in "Carmen," with some success. She has a pleasant, though not powerful voice, and possesses many of the qualities essential to a good singer. Fortunate in the sympathetic and quite suitable character of Bizet's music, she undeniably obtained a favourable verdict from the vocalist's point of view. As yet Miss MacIntyre cannot act, and it must be considered fortunate that her promised appearance in the dramatic part of *Donna Elvira* did not take place. That is not one for a novice whom, as yet, the glare of the footlights frightens. Miss MacIntyre's place in "Don Giovanni" was filled, at three hours' notice, by Madame Rolla, an American soprano formerly in the *troupe* of Mr. Mapleson. Madame Rolla is a serviceable artist, who knows her business, and whom an audience is always likely to accept, wherefore, Mr. Harris might do much worse than take her on the strength of the company. Another *débutante*—Madame Melba—comes to us direct from Brussels, but is Australian by birth and formerly sang in London under the name of Armstrong. She made her first appearance as *Lucia*, and achieved a considerable success, due partly to physical advantages as an actress, partly to vocal talent which has been highly cultivated. We cannot speak decidedly about Madame Melba's pretensions after seeing her only in such a part as that of Donizetti's very conventional heroine, but there can be no doubt that she possesses qualifications above the average. Her singing, though marred by a little hardness of voice, and a tendency to false intonation in moments of excitement, may, at any rate, be so described, and a considerable future for the artist is clearly "on the cards." Mr. Harris's only *débutant* up to the present has been Mr. de Reims, a tenor who appeared in "Carmen." We understand that much was expected from this gentleman, but he failed to make a mark and has done little since.

Turning to the *ensemble* at Covent Garden, we may say that it suffers from an orchestra which might be better on occasions when it is under Mr. Mancinelli's direction. Mr. Randegger gets more out of the band than his colleague, but even with him possibilities of improvement are obvious. Mr. Harris deserves to be congratulated upon a numerous and excellent chorus, to the aid of which, on special occasions, a supplemental body of voices numbering 150 is called in. We should also mention with entire approval certain changes in the *mise-en-scène*—all in the direction of richer effect or of greater correctness.

#### PHILHARMONIC SOCIETY.

THIS Society gave the fourth Concert of the season on the 3rd ult., and devoted it almost entirely to Edvard Grieg, who was present in the threefold capacity of composer, conductor, and pianist. The Norwegian master had nothing to do with two very interesting features in the programme—namely, Bizet's Suite "Jeux d'Enfants"—an orchestral adaptation of certain pieces originally written for the pianoforte—and Mozart's Symphony in C, sometimes known as the "Linz" from a supposition, open to some doubt, that it is the work composed in the town of that name during Mozart's halt there in 1783, on his way from Salzburg to Vienna. "Linz" or not, it is a very charming example of the master when in mood to follow Haydn, and was heard on the occasion to which we now refer with great interest and enjoyment. The Bizet pieces also commanded applause. They are very simple; and almost as artless as the children who inspired them; but therein lies their fascination. These two works apart, Grieg dominated the evening. Unfortunately, as a composer, he had nothing new to show, and was satisfied to represent himself through the Pianoforte Concerto in A minor, the two Elegiac melodies for orchestra, introduced by Mr. Henschel at his

Symphony Concerts, and a couple of songs delightfully sung by Miss Carlotta Elliot. All these the Philharmonic audience must have known, in common with amateurs generally; and the chief interest of the Concert lay, therefore, in Grieg as a pianist and conductor. The Norwegian shone in both capacities. He cannot be called a pianoforte virtuoso, but in the execution of his Concerto he exhibited qualities far higher and more precious than those necessary for mechanical display. Nothing could be more neat, clear, and intelligent than his rendering of the solo. In it the artist predominated over the mere executant, and the audience were held closely observant by what seemed to be, in Grieg's hands, a new work. The success gained was immense, while its causes were the most legitimate conceivable. Grieg, as a conductor, gave equal satisfaction. The little pieces styled "Elegiac Melodies" acquired a significance under his direction such as had not been suspected previously, and the performance—a triumph of delicacy and refinement—left absolutely nothing to desire. Of the applause showered upon the Norwegian musician it would be vain to speak in attempt at description. Grieg, though personally a stranger, seemed intimately known to the audience, and appeared to have all their sympathy. This was no doubt due to the charm of the songs and pianoforte pieces which long since made his name a household word. It is now to be hoped that the greatest musical representative of "old Norway" will come amongst us every year.

The fifth Concert took place on the 17th ult., when the Society's Conductor, Mr. Cowen, took leave before departing for Australia to preside over the music at the Melbourne Exhibition. Mr. Cowen was cordially cheered by a crowded audience, whose best wishes for his success and safe return could not well be mistaken. The chief features in the programme were Beethoven's C minor Symphony, and a new orchestral work, entitled "Three Mythological Pieces," from the pen of Mr. Silas. The Pieces are respectively named after Venus, Vulcan, and Pan, and purport to be a musical expression of the ideas generally associated with those classical personages. We hear Vulcan at his forge, for example, making the arms of heroes and diverting his mind by thoughts of the goddess with whom he spent an indifferent matrimonial time. Without being specially remarkable, Mr. Silas's music is very pleasing and well written. The themes are genuine melodies, and their treatment is that of a composer never lacking in skill and resource. Madame Sophie Menter made her *reentrée* at this Concert and played Liszt's Pianoforte Concerto in A. She desired, we believe, to open with Beethoven's in E flat, but, as that had been appropriated by Mr. Hollins for the sixth Concert, Madame Menter substituted Liszt's work, not greatly to the satisfaction, perhaps, of many among the audience. Her performance exhibited all the features with which amateurs are familiar, and was a remarkable display of executive power. Madame Fursch-Madi supplied the vocal music and the Concert ended with the Overture to "Oberon."

#### THE BACH CHOIR.

It will be remembered that the Society bearing this name came into being twelve years ago for the production for the first time in England of J. S. Bach's great Mass in B minor, a work which for length, elaboration, and difficulty is only paralleled by Beethoven's Mass in D. Though, of course, the event created the highest amount of interest in strictly musical circles, the Mass proved as *caviare* to the general public. Still, the Bach Choir has not allowed it to drop, and it would seem that the time is coming when it will be more widely appreciated, for the audience at the ninth performance on the 12th ult. at St. James's Hall was much larger than on any former occasion. This was the first rendering under the *bâton* of Dr. Villiers Stanford, and as it was known that the constitution of the choir underwent a great change when Mr. Otto Goldschmidt resigned the conductorship, apprehensions might not unreasonably have been entertained that the new-comers would fail at once to gain the necessary familiarity with the very arduous choruses. As a matter of fact, some falling off in vigour and unanimity of attack was noticeable, but, on the whole, the performance left little to desire. Miss Anna Williams and Miss Damian rendered

full justice to the soprano and contralto solos; Mr. Ben Davies acquitted himself better than could have been expected, considering that a course of comic opera is scarcely a good preparation for Bach's music; and Mr. Watkin Mills was truly admirable in the bass airs.

#### ROYAL ACADEMY OF MUSIC.

DR. A. C. MACKENZIE's address to the students, on the 5th ult., was a declaration of his interpretation of his views concerning the duties and responsibilities of the office. His discourse was well written and earnestly delivered, and will be remembered for a long time for the wise and thoughtful references to many matters concerning the work already done and yet to be accomplished at the Academy, and for the earnest and honest advice to those who come to labour and to learn. It was one of those addresses which impress with greater power, and produce more vivid effect upon the minds of the hearers because it was more or less unexpected. Dr. Mackenzie's friends knew of his ability as a thoughtful and conscientious man, all those who were present on this occasion share their opinions. He began by saying:—

"Pleasant memories come crowding upon me now that I am about to speak to you for the first time as Principal of this Institution, in which I received the chief part of my own training. It requires no great stretch of imagination to look back some twenty-five years and recall my days of student life here; and the picture is happily presented to my mind all the more easily by the fact that I now see, among the faces of my colleagues, many which make the recollections clear and vivid. I do not, therefore, come among you as a stranger; on the contrary, I but renew that intimate connection with the Academy which was during a short period interrupted, but never entirely severed. It is, comparatively speaking, an easy task which lies before me when I undertake the supervision of your studies, because a large, I may say the largest, portion of my life has been spent as a practical teacher; and the marked and onerous position in which I am placed is one with whose duties I am not altogether unfamiliar, and with which I am perfectly in sympathy and in harmony. In fact, you will, I earnestly hope, always consider that, as a former student, I am able and most willing to enter, cordially and sympathetically, into the spirit which should, and I am sure does, govern your student-life here; that I shall give you such advice as my experience enables me to suggest and take a personal interest in your work and yourselves. Of the advice thus offered, I would gladly see you avail yourselves in times of doubt and difficulty; for, apart from the sense of duty, of which I hope I have no small share, this will be to me the pleasantest of tasks, indeed, a labour of love."

He paid a feeling tribute to the memory of his predecessor, Sir George Macfarren, when he said:—

"In his memory he leaves us a valuable legacy, and even in death he reads us a lesson; I could not place before you a better and more striking example of that power of will before which difficulties disappear, nor can I find a better or a more forcible instance of that strength of character which is the foundation, the very basis of success in every art, or other calling, than we find in Sir George Macfarren. When we remember that an affliction, which might have paralysed the energies and discouraged the hopes of most men, came upon him stealthily and by slow degrees, and that consequently his method of work—I might say his whole course of life—had to be gradually shaped and adapted to its stern demands, we may well wonder at the strength of the iron will which enabled him to pursue his career successfully to the end, without hesitation, interruption, and—what is still more worthy of our admiration—without one audible murmur of complaint. . . . The composer of works for the stage in Macfarren's early days was, to a great extent, dependent upon the financial success of the theatre for which he wrote; consequently, much good work of that period never saw the light of the foot-lamps. I fancy that, in a great measure, the same may be said of the present hour; but at least three grand operas of Macfarren's have never yet been produced. His was one of those powerful intellects which take delight in dividing their attention

among art, literature, and science; and although music was the special study of his life, and occupied his thoughts incessantly, he still found time to keep pace with the progress of all subjects which engross the attention of the thinkers of our day. This is worthy your most attentive consideration. The musician who is only a musician, however excellent, will surely find that he has but little chance of attaining prominence in his profession if he neglects to take careful and intelligent note of all that is going on around him. If he be a creative musician it is an absolute necessity, but whether he be or not matters very little, because I take it that your generally dull and uninformed man must be contented to be classified among the good *workmen*—he need never expect to claim more than that title. We find here the cause of Macfarren's prominence among his brother musicians during his long and active career. The successes of his early days, so far from spoiling him, only served to increase his inborn desire for the accumulation of knowledge of every kind—a desire which seems to have grown more strong as he ripened into manhood. The end of the late Principal showed the greatness of his character; for he died as he had lived, in the midst of his work, full of honours, in the knowledge that he was leaving to his successors the best legacy in the record of his own life."

Here the memory of the personal friendship for a brother student and distinguished professor gone to his rest so far overcame the Principal, that he asked the assistance of Mr. Henry C. Lunn, who read the reference to Walter Bache. Among the remarks the following were most salient:—

"It is sad to be obliged to speak once more of the past when I faint would think of the future; but there is another still more recent gap in our ranks. We mourn the loss of one with whom I have stood in close friendship for twenty years, whose career began at the same time, and ran parallel with my own, and with whom I had many sympathies in common. There are some among you now who have special reason to grieve for the untimely death of our good friend Walter Bache. Those who knew him as their master will feel that I am justified in citing him as an example of the ideal teacher. With him the giving of a lesson was a serious matter: he looked upon it almost, if I may say so, as a sacred rite, a religious function. His unswerving devotion to the master to whom he owed so much became stronger year by year, and I can recall scenes between Liszt and him which could prove that the affection which they bore one another was almost unique. The recollections Walter Bache leaves in our minds are happy and genial. In him there was something more than a mere touch of the true knight, "without fear and without reproach"; and a fine and sensitive artist, as well as a most noble man, was lost to us when Walter Bache passed unexpectedly away from our midst. It is, however, our duty to pass beyond the present, and turn our thoughts to that one thing which concerns us all—masters and pupils alike—the future of this Academy."

Dr. Mackenzie resumed his paper, and said:—

"It was the habit of your late principal to address you from time to time on general and special subjects in connection with your musical training. I intend to follow his example, so far as my most modest abilities in this line will permit me to do. What are technically called 'second studies' are actually of very great importance. That musician is but poorly equipped who sets out on his career in the character of a 'one-sided specialist.' The vocalist's taste and feeling must be improved by intimate knowledge of the instrumental works of the great masters; and, again, your instrumentalist is but half prepared for his work if he have not a knowledge of the glorious catalogue of compositions of which the human voice is the chief interpreter. The most prominent musicians of our day are just those whose interest in music is universal, and extends to her every branch: those who sympathise with and appreciate all that is good in every class of musical literature. I would specially warn you against the cultivation of one particular school of composition, to the exclusion of others which undoubtedly have a just claim upon your attention. The days of the conductor who limits his influence to assisting the growth of one particular school of music are, I hope, numbered, and the musician whose narrow-mindedness

causes him to persist in running in one groove must not hope to gain notice or win the esteem of his fellows. To the progress of the student such a narrowness of procedure is indeed highly detrimental. And now let me say a word or two with reference to your position as students in this Academy. The benefits you derive by virtue of your studying your future profession collectively cannot be over-estimated, and it is in your own power to make these advantages doubly valuable by cultivating that unanimity of aim, that love of *Alma Mater* for which this place has always been celebrated. You may form friendships, artistic and social, which shall last throughout your lifetime—you have the opportunity of forming an opinion of the talents and judging of the work done by your fellow students at the concerts and fortnightly meetings. Each of you separately may assist the progress of others by sharing your knowledge of musical and general subjects."

He further stated: "Some of you may be placed in positions as organists in churches, and many more may, at least, come into close connection with those who exercise an influence over church music. This particular style of composition is, perhaps, the only one which we can, with distinct right and pride, claim as our own, and as emanating directly from our English soil; and I think it our duty to help to provide for its perpetuation, or at least to give the future organist a full and proper knowledge of its great importance. For this purpose I propose systematically and regularly to turn the attention of our choir to the works of the English church writers. I think I may safely expect that we shall overcome the difficulties of one specimen every fortnight, selecting afterwards the most promising performance for our public Concert programmes. The organist in England has a great responsibility upon him. It is through him that in smaller towns and villages the taste for music is formed. As regards opera, we may be able to help the neglected cause of our English Opera by giving some further attention to the already organised operatic class. Whether that class will fulfil its obligations, and answer the purpose for which it was originally started, depends very much upon the vocalists here. There are, no doubt, many of you who would willingly study the more important parts in opera; but can I be quite so sure that as many will be content, at first, to join in the 'harmless, necessary' chorus? Those students who have seats in our orchestra have to consider their duties to themselves and us. To the future soloist an orchestral training is of the greatest value—it sharpens the ear, quickens the sense for rhythm, assists the agility of finger and eye. The musician who reads quickly at first sight has many advantages over your slower readers, and the orchestra affords the very best chance of acquiring this gift. While I am not likely to forget to take you through the orchestral works of the great masters in music, I mean to put before you some examples of modern work with which I wish you to become familiar, choosing such pieces as I may consider suited to your comprehensions in your stage of musical advancement, and within your capabilities as executants. There are some works by Raffi, Brahms, and Dvorák, which will answer my purpose at present; and future choice will be governed entirely by the growth of your ability to master the practical difficulties as well as to understand the intellectual qualities of those compositions with which you, sooner or later, must form an intimate acquaintance. I wish to give all students here an ample opportunity of studying the scores of the masters, ancient and modern. For this purpose a further extension of the R.A.M. library will have to be seriously considered. A library is a thing of never-ending growth, and its formation is a matter of time. I do not wish to limit the munificence of intending donors to musical works alone. Biography, historical works, treatises on special branches are at all times necessary to the student of our art."

Among other words of advice and encouragement to the students he said—

"He hoped by unceasing application to your general studies, and the development of your particular gifts, some of you will enable me to single you out as exceptional specimens of that musical talent, the possession of which some nations are disposed to deny to us at the present day. In spite of the many disquieting and irritating statements to that effect, I should be sorry indeed to think that we are

in the future to take any but a high position among the so-called musical nations. Our early musical history speaks strongly and loudly in our favour, and you must one and all remember that some day it may be within your power to add a resonant note to the full score which is to represent the music of our country. To this end you are here, for this purpose we work together."

He then referred to the testimony of Charles Darwin in favour of the study of music as a consolation and compensation to other studies, and in conclusion he said:—

"I would earnestly ask you, one and all, to carry away with you the following precepts, designated as his golden rules, by one who certainly had the best right to be heard on such a subject—one to whose life-work every one of us has been at some time or other indebted alike for instruction and enjoyment—Charles Dickens. He says: 'I never could have done what I have done without the habits of punctuality, order, and diligence, without the determination to concentrate myself on one object at a time which I then formed. Heaven knows I write this in no spirit of self-laudation. . . . My meaning simply is that whatever I have tried to do in life, I have tried to do well; that whatever I have devoted myself to, I have devoted myself to completely, and that in great aims and in small I have always been thoroughly in earnest. I have never believed it possible that any natural or improved ability can claim immunity from the companionship of the steady, plain, hardworking qualities, and hope to gain its end. There is no such thing as such fulfilment on this earth. Some happy talent, some fortunate opportunity may form the two sides of the ladder on which some men mount, but the rounds of that ladder must be made of stuff to stand wear and tear; and there is no substitute for thorough-going, ardent, and sincere earnestness.' Can there be any stronger incentive to exertion? Here we have the earnest, practical man of science acknowledging the usefulness and even the necessity of the solace that music can give to the spirit; and, on the other hand, the great master of imagination energetically declaring the necessity of bringing to the endeavour for success, in an imaginative art, the practical, persevering qualities of this working-day world!"

#### MR. THEODORE WERNER'S ORCHESTRAL CONCERTS.

No one will be disposed to deny Mr. Theodore Werner the credit due to pluck and self-confidence, as allied with an extensive supply of ambitious spirit. This young Dutch violinist is not now paying his first visit to London, but hitherto his claims had not been brought prominently before the public, and doubtless Mr. Werner felt as much when he went to the extent of engaging Mr. Manns and most of the Crystal Palace Saturday orchestra for a series of three Concerts at St. James's Hall. The proceeding was a trifle unusual, not to say venturesome; but if it did not compel the world to listen, it would at any rate elicit the opinions of the critics, and thereby, perhaps, pave the way for greater results. Determined, consequently, to make the most of his opportunity, Mr. Werner announced altogether no fewer than six violin Concertos, by leading composers for his instrument, and played one in its entirety and portions of two of the others at his first Concert, which took place at St. James's Hall on Monday evening, April 30. Unfortunately we cannot record on Mr. Werner's behalf anything beyond the level of a *succès d'estime*. The manner in which he rendered the Beethoven Concerto showed that he had profited assiduously by his studies under Dr. Joachim, but only so far as concerned technique. The spirit of the great work, the warmth and fire, the dignity and tenderness which it demands from the executant were not present in Mr. Werner's reading. His tone, too, was thin, and the general performance left behind a very unsatisfactory impression, despite Mr. Manns's zealous endeavours to throw life into it. In the *Adagio* and *Finale* from the Concerto by Viëuxtemps the Concert-giver did somewhat better, here fairly deserving the applause bestowed upon him by his numerous auditors. On the other hand, his final effort, the

first movement from Paganini's Concerto, No. 1, was again an uninteresting display of mechanical facility and nothing more. The whole of the accompaniments were admirably executed by Mr. Manns's orchestra, which was also heard in Cherubini's "Anacréon" Overture, the Entr'acte and Ballet Air in G, from Schubert's "Rosamunde" music, and the Introduction to Act III. of "Lohengrin." At his second Concert, on the 15th ult., Mr. Werner played Spohr's Concerto in D minor (Op. 55, No. 2) and Wieniawski's Concerto in the same key (Op. 22, No. 2) displaying therein the same qualities as before, with very similar effect. His third solo, Ernst's Fantasia on Hungarian Airs, showed off his talents to far greater advantage.

#### MR. CHARLES HALLÉ'S CONCERTS.

ANOTHER series of these admirable entertainments, aptly designated the "Pops" of the summer season, commenced on Friday afternoon, the 11th ult. As in former years Mr. Hallé is associated with three members of the Monday Popular Concerts' string quartet—namely, Madame Norman-Néruda, Herr L. Ries, and Herr Straus, Herr Franz Néruda retaining his place as the violoncellist. Special interest was given to the opening programme by the production of a new Quintet in A, for pianoforte and strings, by Dvorák (Op. 81). Whether this is really a recent composition or another of those early efforts penned by the composer in his days of poverty and neglect, we have no authority for saying, nor is there any internal evidence either one way or another. The work is full of Dvorák's most strongly marked characteristics, and though somewhat unequal is worthy of him in every respect. The least satisfactory movement, at any rate on a first hearing, is the "Dumka" or elegy, in which the ideas are treated at inconsiderate length. On the other hand, the *Scherzo* or "Furiant" is a capital example of genuine Bohemian music, and the first and last movements are very spirited and effective. The rest of the programme need not be referred to at length. It included Beethoven's Sonata in F sharp (Op. 78), Bach's Violin Sonata in E, and Brahms's Quintet in F minor, for pianoforte and strings (Op. 34).

Another important work of the Slavonic school was brought forward at the second Concert on the 18th ult. This was Tschaiakowsky's Trio in A minor (Op. 50). A full description of this work was published in the *Musical Review* in 1883. It is dedicated "à la mémoire d'un grand artiste," and the first movement is marked *Pezzo elegiaco*. This determines its character, which is sad and regretful, with a strong infusion of national wildness and ruggedness of character. This movement occupies eighteen minutes in performance, and the next, a theme with variations, is almost as long. But so cleverly has the Russian composer treated his material that scarcely any sense of weariness is felt. The *Finale* is remarkably spirited and energetic, though scarcely cheerful, and the return of the principal subject of the first movement just before the close confirms the elegiac character of the work. We regard this Trio as one of the most effective produced for a long time, and concert-givers have been very unwise to neglect it. The impression it produced on the audience was unmistakable, the applause being more than usually enthusiastic. Continuing his task of playing Beethoven's last eight sonatas during the present series of Concerts, Mr. Hallé interpreted the one in E flat, Op. 81, "Les Adieux," &c., on this occasion. The remaining works in the programme were Brahms's Sonata in G (Op. 78) and Schumann's "Phantasiestücke" (Op. 88), for pianoforte, violin, and violoncello.

The third Concert, on the 25th ult., only needs brief reference, as the programme did not contain any novelties. The Beethoven Sonata was the one in E minor (Op. 90), in the last movement of which Mr. Hallé is always at his best. Dvorák's Trio in F minor (Op. 65) is one of his ripest works, and needs close acquaintance in order to appreciate its manifold beauties. Brahms's Trio in C minor (Op. 101) is, on the other hand, singularly terse and clear in outline, and can be followed with ease. Schubert's Fantasia in C (Op. 159), for pianoforte and violin, and a fine Sonata in D minor, for violoncello, by Marcello, completed the selection.



## The Sun has arisen.

June 1, 1888.

## A FOUR-PART SONG.

From the story of "Harold Erle," by W. ALFRED GIBBS

Composed by WILFRED BENDALL.

London: NOVELLO, EWER AND CO., 1 Berners Street (W.), and 89 &amp; 91, Queen Street (E.C.); also in New York.

*Molto vivace.*

SOPRANO. *f* The sun has a - ris - en! the earth is a - wake, Light

ALTO. *f* The sun has a - ris - en! the earth is a - wake, Light

TENOR. *f* The sun has a - ris - en! the earth is a - wake, Light

BASS. *f* The sun has a - ris - en! the earth is a - wake, Light

PIANO. *Molto vivace.*  
*f*

♩ = 136.

leaps o'er the moun-tain to plunge in the lake; The flow'rs are

leaps o'er the moun-tain to plunge in the lake; The flow'rs are

leaps o'er the moun-tain to plunge in the lake; The flow'rs are

leaps o'er the moun-tain to plunge in the lake; The flow'rs are

*cres.* laugh - ing, with tears in their eyes; *f* A - wake, then, my fair - est; a -

*cres.* laugh - ing, with tears in their eyes; *f* A - wake, then, my fair - est; a -

*cres.* laugh - ing, with tears in their eyes; *f* A - wake, then, my fair - est; a -

*cres.* laugh - ing, with tears in their eyes; *f* A - wake, then, my fair - est; a -

laugh - ing, with tears in their eyes; Then, a - wake, then, my fair - est; a -

rise, sweet, a - rise! a - wake, then, my fair - est; a - rise, sweet, a - rise, sweet, a - rise! a - wake, then, my fair - est; a - rise, sweet, a - rise, sweet, a - rise! then, a - wake, then, my fair - est; then, a - rise! a - wake, then, my fair - est; a - rise, sweet, a - rise! a - wake, then, my fair - est; a - rise, sweet, a - rise! a - wake, then, my fair - est; a - rise! a - rise! sweet, a - rise!

Fresh, fresh is the morn, in its first sum - mer hours, And bril - liant the  
Fresh, fresh is the morn, in its first sum - mer hours, And bril - liant the  
Fresh, fresh is the morn, in its first sum - mer hours, And bril - liant the  
Fresh, fresh is the morn, in its first sum - mer hours, And bril - liant the

First system of the musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "dew-drops that bend down the flowers; But fresh-er thy lips, love, and bright-er thine". The piano part consists of chords in the right hand and a moving bass line in the left hand. Dynamics include *cres.* (crescendo).

Second system of the musical score. The lyrics are: "eyes, Then a - wake thee, my fair - est; a - rise, sweet, a - rise! Then a -". The piano part continues with chords and a bass line. Dynamics include *f* (forte) and *p* (piano).

Third system of the musical score. The lyrics are: "- wake thee, my fair - est; a - rise, sweet, a - rise! a - wake thee, my fair - est; a - wake! a - wake! a - wake thee, my fair - est, a - wake thee, my fair - est; a - wake! . . . a - rise, sweet, a - rise! a - wake thee, my fair - est; a - wake! a - wake! a - rise, sweet, a - rise! a - wake thee, my fair - est; a -". The piano part continues with chords and a bass line. Dynamics include *cres.* (crescendo) and *f* (forte).

- rise, sweet, a - rise! a - rise!

- rise, sweet, a - rise! a - rise!

- rise, sweet, a - rise! a - rise!

- rise! a - rise!

The but - ter - fly flut - ters its wings in the light, The lark soars up

The but - ter - fly flut - ters its wings in the light, The lark soars up

The but - ter - fly flut - ters its wings in the light, The lark soars up

The but - ter - fly flut - ters its wings in the light, The lark soars up

wild - ly with hea - ven - ward flight, But thou art my sun - shine, thy

wild - ly with hea - ven - ward flight, But thou art my sun - shine, thy

wild - ly with hea - ven - ward flight, But thou art my sun - shine, thy

wild - ly with hea - ven - ward flight, But thou art my sun - shine, thy



smiles are my skies; 'Tis not morn - ing with - out thee; a - rise, sweet, a -

smiles are my skies; 'Tis not morn - ing with - out thee; a - rise, sweet, a -

smiles are my skies; 'Tis not morn - ing with - out thee; a - rise, sweet, a -

smiles are my skies; 'Tis not morn - ing with - out thee; a - rise, sweet, a -

- rise! 'Tis not morn - ing with - out thee; a - rise, sweet, a -

- rise! 'Tis not morn - ing with - out thee; a - rise, sweet, a -

- rise! 'Tis not morn - ing with - out thee; a - rise, sweet, a -

- rise! 'Tis not morn - ing with - out thee; a - rise, sweet, a -

- rise! 'Tis not morn - ing with - out thee; a - rise, sweet, a - rise!

- rise! 'Tis not morn - ing with - out thee; a - rise, sweet, a - rise!

- rise! 'Tis not morn - ing with - out thee; a - rise, sweet, a - rise!

- rise! 'Tis not morn - ing with - out thee; a - rise, sweet, a - rise!

wake, then, my fair - est, a - rise, a - rise, sweet, a - rise!

wake, then, my fair - est, a - rise, a - rise, sweet, a - rise!

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## SEÑOR SARASATE'S CONCERTS.

Two years having elapsed since Señor Sarasate was last with us, it was not surprising to find a strong desire on the part of the public to renew his acquaintance, the attendance at the first of his Orchestral Concerts, on Saturday, the 5th ult., being larger than on any similar occasion in previous years. There is no occasion whatever to regret the extreme popularity of the Spanish violinist. As an executant he is, in his own special line, absolutely without a rival; and though some of the music he plays has no merit beyond the means it affords for the display of manipulative skill, on the other hand, Señor Sarasate has unquestionably strong artistic instincts, as evinced by his performance of the best works written for his instrument. This season he made his *reentrée* in Beethoven's Concerto, by common consent the greatest test of a violinist's capacity. In Raff's effective Suite he was unexceptionable, the pretty Minuet and the impetuous *Finale* exhibiting the exquisite quality of his tone and the ease with which he can vanquish executive difficulties. Musicians can regard these Concerts with approval, as, although the audiences may not come for the sake of symphonic works, they are compelled to listen to them, and may by this means acquire a taste for music of the highest class. On the present occasion Mr. Cusins's competent orchestra rendered Mendelssohn's "Italian" Symphony and the Overture to "Oberon" in a fairly satisfactory manner.

The fact of its being Whitsun Eve only diminished the audience to a slight extent at the second Concert, on the 19th ult. Señor Sarasate's first solo was Dr. Mackenzie's Violin Concerto which, it may be remembered, was composed expressly for him, and first performed at the Birmingham Festival three years ago. Since then he has performed the work in various portions of Europe and everywhere with success. The composer did not forget that he was writing for a Spanish violinist, and the national colouring, very faint in the opening movement and the beautiful *Largo* in A, becomes prominent in the spirited *Finale*. The Concerto was performed in a way it would be difficult to surpass, and its reception was exceedingly cordial, the composer being called to the platform and heartily cheered. Lalo's *Symphonie Espagnole*, which came next, is a somewhat *bizarre* work, but it contains a good deal of clever and effective writing and it suits Señor Sarasate to a nicety. In place of a regular Symphony, Liszt's beautiful *Poème Symphonique* "Les *Préludes*" occupied the foremost position in the programme.

The crowd at the third Concert, on the 26th ult., was greater than ever, probably from the fact that Mendelssohn's Violin Concerto was in the programme. This work is a special *cheval de bataille* of the Spanish violinist. The sweetness and tenderness he infuses into the *Andante* could not be surpassed, and his brilliant execution in the *Finale* is very exciting, though Mendelssohn never intended the movement to be taken at such a furious pace. A Concerto in B minor, No. 3, by M. Saint-Saëns, also created a great effect. It is an attractive and melodious work, the middle movement, a Barcarole, being extremely charming. At the close of this a passage, written for the highest harmonics, enabled the player to exhibit virtuosity of a wonderful order. His extraordinary *Fantaisie* on Airs from "Carmen" completed the list of violin solos. A somewhat tame and perfunctory rendering of Beethoven's C minor Symphony commenced the Concert, and an Overture entitled "Beatrice," by Emilie Bernard, closed it. Of the last-named work we must defer an opinion until it is allotted a more favourable position in the programme.

## THE RICHTER CONCERTS.

THE interest which has always surrounded the Richter Concerts in past seasons has not slackened, but, on the contrary, has, in a large measure, augmented, and the patronage given to the present series is even more encouraging than might have been expected. It was thought by some that the attraction of the music of Wagner, which formed, as it were, the chief basis of the programmes, had lost some of its force, notwithstanding the unapproachable readings which are always secured under Herr Richter's *baton*. A large and

enthusiastic audience assembled on the 7th ult. in St. James's Hall, when the first of the current series of Concerts was given. The great Viennese conductor was most heartily welcomed on his appearance, and under his direction superb renderings of Beethoven's Symphony in C minor; Liszt's Hungarian Rhapsody, No. 4, in D minor; Berlioz's Overture "Le Carnaval Romain," and the "Kaiser-Marsch" were given; while Pagner's Address from the "Meistersinger" and Hagen's Monologue from the "Götterdämmerung" were both sung by Mr. Henschel with much effect. At the second Concert, on the 14th ult., the Closing Scene from the "Götterdämmerung" was presented with the assistance of Miss Pauline Cramer, who sang the most exacting vocal part with all due power. A repetition performance of Stanford's "Irish" Symphony was also a feature at this Concert, the programme of which included Beethoven's "Egmont" Overture, the Introduction and the Closing Scene from "Tristan und Isolde," and the "Walkyries Ride." The third Concert, on the 28th ult., took place too late for notice in our present issue.

## PIANOFORTE RECITALS.

ENTERTAINMENTS of this kind have been numerous during the past month, though we have not as yet to chronicle any performances of a very sensational character. These will come later on with the advent of Mdlle. Sophie Menter and Dr. Hans von Bülow. To be in order, chronologically speaking, we must speak briefly of the Recital given by Madame Frickenhaus at the Princes' Hall, on April 28. The qualities which distinguish the playing of our talented countrywoman are happily too familiar to need detailed reference. Suffice it to say that as regards sound technique, conscientious endeavour to merge her own individuality in that of the composer she is interpreting, and perfect refinement of style, Madame Frickenhaus presents a model for students. Her programme on this occasion was very diversified, comprising items by no fewer than thirteen composers, while the only important work was Beethoven's Sonata *Appassionata*. Among the less familiar pieces were a *Bourrée* by Edwin Shute, a "Zadumka" by Noskowski, an *Etude* by Nicodé, and a Barcarole by Oliver King.

Preliminary announcements concerning Mdlle. Juliette Folville led us to anticipate another juvenile phenomenon. The young lady is a Belgian by birth, and was said to possess remarkable ability as a pianist, a violinist, and a composer. On her first appearance on the platform of the Princes' Hall, on the 3rd ult., however, it was seen that although she is not of mature years, she is no longer a child. The first part of her programme, consisting of pianoforte music, was rather peculiar, fragments of Sonatas by Beethoven and Chopin being mingled with trifles by Godard, M. Lack, and Mdlle. Folville herself. Obviously there was no real test of artistic excellence in such a *mélange*, and as a matter of fact the young pianist only proved that she has well-trained fingers. Her compositions are feeble student's efforts demanding no serious criticism. In the second part Miss Folville appeared as a violinist, and materially advanced herself in the estimation of the audience. Her rendering of Mendelssohn's Concerto, with an excellent pianoforte accompaniment by Mr. Ganz, was not only neat and exact, but noteworthy for good tone and style. On the whole, the young performer justified her appearance, though she has yet a good deal to learn.

The annual Recital given by Mr. Oscar Beringer is always an interesting event, and that of the 13th ult. at St. James's Hall was so in a special sense to musicians. In the supplementary volume of Beethoven's works recently published by Messrs. Breitkopf and Härtel, is a Trio in G, for pianoforte, flute, and bassoon, supposed to have been written in 1786, when the composer was sixteen years old. As every note penned by Beethoven should be performed, at any rate, experimentally, Mr. Beringer must be thanked for bringing forward this juvenile effort of the greatest of all composers. Unfortunately we must couple commendation with condemnation, for without any assigned reason he allotted the wind instrument parts to violin and violoncello, and besides introduced a number of modifications in

the final movement, an air with variations. If the work was worth doing at all it was worth doing as Beethoven left it. The loss of effect was considerable and produced a feeling of irritation among those who knew the facts, who however were very few, because there was no intimation in the programme of the changes made. The music is simple and tuneful, and shows that the youthful composer must have been familiar with Haydn. Mr. Beringer's solos included Schumann's Sonata in G minor (Op. 22), and pieces by Chopin, Mackenzie, Rubinstein, and Liszt, the last-named composer's "Rhapsodie Elegiaque" being given in memory of Walter Bache. There is no occasion to say that Mr. Beringer rendered justice to his selections, his qualities as an executant being well known to musicians.

Miss Florence Menk-Meyer, a young pianist and composer hailing from Melbourne, made her *début* in this country at Princes' Hall, on the 7th ult. We fear, however, that she cannot have been greatly encouraged by the reception then accorded her. To state the fact plainly, Miss Menk-Meyer was not adequately equipped to measure her strength with the army of talented Recital-givers who at this period of the year make London a "happy hunting-ground." She is gifted by nature with a charming presence and doubtless considerable musical ability; she has attained some facility in her command over the keyboard, and has written several pretty little drawing-room *morceaux*. As yet, however, her powers lack discipline. She stands manifestly in need of further study under the guidance of some experienced teacher. Sound, clear enlightenment upon the works of the classical masters will be essential before Miss Menk-Meyer can again venture on a public rendering of the "Waldstein" Sonata or the Polonaises of Chopin. The meaning of such things is at present beyond her ken. Meanwhile, the young pianist will be well advised to devote less attention to the transcriptions and arrangements of Liszt and more to the preludes and fugues of Bach.

Mr. Aguilar's Recital, on the 14th ult., at St. James's Hall, consisted entirely, as on former occasions, of his own compositions. Whether by these means he will ever succeed in rendering them popular remains to be proved. The examples presented at this Recital included two Sonatas, in A minor and E, and a number of *genre* pieces of the class formerly known as *salon* music. Of the Sonatas that in E is by far the most meritorious, and we should think is a later work than the other. Some of the smaller compositions are extremely pleasing, notably two named "Cheristana" and "Soon told." Mr. Aguilar has the gift of refined melody and writes with elegance, though his style is not that of the most advanced school. As a player his technique is admirable.

It may be safely said that no Pianoforte Recital occurring last month afforded purer edification or keener enjoyment than that given at St. James's Hall, on the 16th, by Miss Clothilde Kleeberg. The merits of this artist are so well known that, the Recital in question being the only one given by her this season, the room should have been crowded to the last seat, instead of which the numbers present were comparatively meagre. The young artist has never been in better form nor has more amply justified the high position she has attained among contemporary pianists of her sex. Her principal effort was a rendering of Beethoven's Sonatas in E minor (Op. 90) and in A major (Op. 101), bracketed together in the midst of a long and diversified selection of short works by dead and living masters. Miss Kleeberg played the Sonatas with the classical purity of style and dignity of feeling which she has accustomed us to expect, eliciting therein the demonstrative approval of her auditors. Her crisp, elastic touch and irreproachable technique were advantageously displayed in Handel's Chaconne and Variations and Mendelssohn's Caprice in A minor; while the same qualities, allied with a deeper touch of sentiment, gave delightful effect to Schubert's *Moment Musical* in A flat, and Schumann's Romance in F sharp. We have not space to detail the remaining items of the programme, but may mention as among the less familiar a Ménéuet by Paderewski, a "Sérénade d'Arlequin" by Francis Thomé, a Valse by Tchaikowsky, and last, but not least, a graceful *morceau* by Sir George Macfarren, entitled "Welcome."

## CHAMBER CONCERTS.

MR. ERNEST KIVER's annual Concert at the Princes' Hall, on the 4th ult., was chiefly interesting on account of the items by Grieg, who is at present one of the "lions" of the musical season. These comprised a new Sonata in C minor, for pianoforte and violin (Op. 45), and a Ballade, in the form of variations upon a Norwegian melody, for pianoforte (Op. 24). The latter work is somewhat laboured, though clever, and cannot be numbered among the Scandinavian composer's best utterances. The Sonata, on the other hand, is a very piquant and characteristic work, the *Finale* being especially charming. The Concert-giver is an exceedingly promising young pianist, several pieces by Schumann, Chopin, Liszt, and other composers being rendered with spirit and good taste. He was assisted by Mr. A. Burnett, Mr. Prosper Burnett, and Madame Wilson-Osman.

During a lengthened stay in our midst Miss Ida Henry has contrived to win for herself the reputation of an able pianist and excellent teacher. Her work lies among a fashionable *clientèle*, and her annual Concert never fails to be attended by a crowded assemblage—such, for instance, as was present in Princes' Hall on the evening of the 6th ult. Miss Henry was heard alone in a number of well-known compositions, including Mendelssohn's Fantasia (Op. 28), the first part of Schumann's "Humoreske," Liszt's "Chant Polonais," No. 1, and a Chopin selection. To these she did admirable justice, earning in each the warmest signs of appreciation. A more noteworthy item, however, was Bach's Clavier Concerto in D major, with quartet accompaniment, said to be now given for the first time in London. Whether this was actually the fact or not, credit is due to Miss Ida Henry for bringing forward the unfamiliar work. It is interesting throughout, and bears a strongly-marked impress of the great Sebastian's individuality. The Concert-giver was at the solo instrument, and the accompanying quartet comprised Messrs. Straus, Henkel, Channell, and Hambleton. The first and last-named executants were severally heard in violin and violoncello solos; while Gade's Sonata for pianoforte and violin (Op. 21), brilliantly performed by Miss Henry and Mr. Straus, wound up a capital Concert. Miss Carlotta Elliot sang songs by Massenet, Lassen, Fischhoff, and Ch. Lidgely, accompanied by Mr. Ernest Ford.

A series of Concerts of this class was commenced by Messrs. J. Ludwig and W. E. Whitehouse, at the Princes' Hall, on the 22nd ult., the Concert-givers being assisted by Messrs. Collins and Gibson to complete the String Quartet. The examples of this form of composition were Schubert's in G (Op. 161) and Schumann's in A (Op. 41, No. 3). A very satisfactory *ensemble* was secured, and Schubert's superb work, which is not heard so frequently as its merits deserve, was especially appreciated. Grieg's beautiful Sonata in A minor, for pianoforte and violoncello, was another enjoyable item. Madame Haas was the pianist and Miss Bertha Moore the vocalist, her tasteful rendering of songs by Mendelssohn, Rubinstein, and Grieg eliciting well deserved applause.

## OTTO HEGNER.

THIS gifted child has lately been exhibiting his marvellous talent to country audiences, and has only appeared twice in London since our last notice. The first of these occasions, however, at St. James's Hall, on April 30, had special interest, as he had the co-operation of an orchestra for the performance of a Concerto. The work chosen was Beethoven's (No. 1, in C), with which Josef Hofmann astonished a Philharmonic audience last summer. Comparisons were therefore instituted between the "readings" of the two precocious children, and we do not think Hegner suffered by them. While his mastery of the executive difficulties of the work was as remarkable as that of Hofmann, his playing had more dash and *aplomb*. He attacked every passage as if he knew that his fingers were certain to do what was required of them, and his confidence was justifiable, for not once, so far as the ear could detect, did he miss a note. Specially noteworthy was his brilliant rendering of Beethoven's own cadenzas, and also the expression and feeling he threw into the



beautiful slow movement. Later in the programme he performed Mendelssohn's *Capriccio in B minor* (Op. 22) and pieces by Chopin, but these were literally mere child's play compared with the Concerto. An excellent orchestra, under Mr. F. H. Cowen, gave a commendable rendering of Schubert's "Unfinished" Symphony.

In the programme of Hegner's Recital, on the 17th ult., the first and most important item was Weber's Concert-stück. This is a work which imperatively demands an adult for its proper execution. To substitute single notes for the rapid octave passages in the *Finale* is to destroy the effects intended by the composer, but this is what the boy pianist had to do, and other episodes had been carefully "edited" in order to bring them within his executive means. Add to this that the orchestral accompaniments were played on a second piano by Herr Willibald Richter, and it will be seen that the performance was one with which art had very little to do. Nevertheless it was an astonishing display of prematurely developed powers—perhaps more astonishing than anything previously accomplished by the lad. The rest of the programme was made up of compositions given at previous Recitals.

#### MR. ZAVERTAL'S CONCERT.

THOSE who have recently heard the wind and string band of the Royal Artillery will have recognised the high pitch of excellence to which it has been raised under its present Conductor, Mr. L. Zavertal. With laudable ambition Mr. Zavertal composed a Symphony for his instrumental force, and it was performed at Woolwich early in April last. Here it was so warmly received and generally commended that arrangements were made for an instrumental Concert at the Princes' Hall, of which the Symphony should be the principal feature. The event took place on April 30, when a large and appreciative audience assembled. The Symphony is unquestionably a clever and effective work. Though in the minor key of D, it is almost Haydnesque in its brightness and vivacity, while as regards its orchestration it is essentially modern. The opening movement, replete with dignity, starts with a theme which at once arrests the attention, and the ingenuity which is exercised throughout keeps the interest fully alive without in any way lessening or breaking the tension from the first to the last. The *Andante* is a gem of melody, beautifully scored; the *Scherzo* is bright and joyous, and the final movement is admirably designed, and forms a fit conclusion to an attractive composition. The large force of wind instruments at Mr. Zavertal's command has enabled him to introduce a number of picturesque effects peculiarly suited to a military band. We hope his Symphony will have several successors. There was nothing else in the Concert to call for notice.

#### HIGHBURY PHILHARMONIC SOCIETY.

THE above Society provided an exceptionally interesting programme for the last Concert of the season on the 7th ult. It comprised Schumann's Cantata "Paradise and the Peri," and a selection of vocal pieces from Bizet's "Carmen," which combination worthily sufficed to draw an overflowing audience. We congratulate the Highbury amateurs on having taken a leaf out of their Hackney friends' book, and given their attention to Schumann's beautiful work, which was heard earlier in the season at Shoreditch Town Hall, under the direction of Mr. Ebenezer Prout. We congratulate them, moreover, on a performance not unworthy to rank with that of the older body. Mr. G. H. Betjemann, the able Conductor of the Society, and his intelligent choristers had evidently devoted unremitting pains to the study and preparation of the Cantata, while the band, if at times too loud, was thoroughly up to its work. Mdle. Trebelli sang the music of the *Peri* with characteristic charm and sentiment; that of the *Angel* had an artistic exponent in Miss Eleanor Rees; Mr. Henry Piercy delivered the tenor solos with his accustomed beauty of voice and refinement of style; while in the remaining solo and concerted numbers excellent assistance was rendered by Miss Jessie Hotine, Miss Thornthwaite, Miss Monk, Miss Barnard, Mrs. Bradshawe McKay, Messrs. Puttick, Smithett, and Robert Grice.

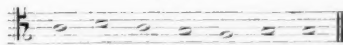
The audience was plainly delighted with the Cantata and its rendering, but bestowed the loudest applause of the evening upon the "Carmen" selection. The Boys' chorus was encored, and Mdle. Trebelli and Mr. Piercy elicited quite an ovation by their admirable interpretation of the duet for *Micaela* and *José*. Mr. Betjemann conducted throughout with noteworthy skill and success. The works in contemplation for this Society's next season are Rossini's "Mosé in Egitto," Berlioz's "Faust," and Beethoven's "Choral" Symphony.

#### MUSICAL ASSOCIATION.

On the 7th ult. the Rev. J. H. Mee, M.A., B.Mus., read a paper on "Points of interest in connection with the English School of the sixteenth century." He said that the English school had never yet received the attention to which it was entitled, for most people, he thought, in speaking of it refer to the brilliant galaxy of madrigalian writers of the closing years of Queen Elizabeth's reign, and conclude, naturally perhaps, but erroneously, that it sprang all at once full grown into existence, like Minerva from the head of Jove. Some colour is given to this opinion by the fact that the compositions of the earlier writers have for the most part been lost; but enough remains to prove that the English school had a long and honourable career before the reign of "good Queen Bess," and that the great composers of her reign mark the culminating point of a protracted development carried on through a long series of composers and theorists. He had rendered into modern notation what he believed to be the earliest specimen of English harmony in existence—viz., a musical setting in two parts of the last two lines of a hymn to St. Augustine. This was written, according to the judgment of experts, in a Benedictine monastery in Cornwall during the eleventh century. It was now in the Bodleian Library. Rude and awkward as its harmony seemed to us, it represented, he thought, a distinctly higher stage of development than contemporary harmony on the Continent, as the parts moved with considerable independence, and often in contrary motion. Mr. Mee also presented a three-part Sequence of the fourteenth century, exhibiting a specimen of faux-bourdon, and said it showed that we were on a level at least with our continental neighbours in this respect, and were subject to influences of the same kind and in the same direction. The researches of his friend, Mr. Birkbeck, of Magdalen College, Oxford, had shown that modifications of the ancient melodies for the sake of writing parts against them so as more easily to avoid the tritone, were never authorised in this country, though common enough abroad. In France they sharpened the F; in Italy they flattened the B; while in Northern Germany they introduced additional notes to soften the effect. But in England no such changes seem to have been allowed, and the ancient melodies appear unchanged from the eleventh to the sixteenth century. A good example of this appears in the melody of "Lauda Sion," which was altered as follows:—

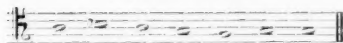
#### PART OF THE MELODY OF "LAUDA SION."

(A.) Original Form, preserved in the last printed English Gradual (1532).



In hym - nis et can - ti - cis.

(B.) Italian Version.



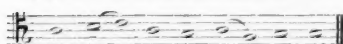
In hym - nis et can - ti - cis.

(C.) French Version.



In hym - nis et can - ti - cis.

(D.) Flemish and North German Version.



In hym - nis et can - ti - cis.

After quoting "Sumer is i-cumen in" and various other compositions of the early part of the thirteenth century in confirmation of his views, he summarised the conclusions at which he had arrived. They were five in number:—

1. That what may be called contrapuntal diaphony was practised in England at a very early date.
2. That the harmonisation of church melodies by means of faux-bourdon was used in England much in the same way as on the Continent.
3. That the preservation of the ancient plain-song in an unaltered form suggested the predominance of a strict school of theorists in this country.
4. That the earliest specimen of an elaborate composition extant is English.
5. That the practice of writing parts in score was in vogue here before it was employed elsewhere.

The early part of the sixteenth century presented to our view a curious phenomenon in the number of learned musicians in full activity, notwithstanding the civil turmoil of the Wars of the Roses during the preceding century. But a striking parallel was to be found in Germany after the Thirty Years' War, at the close of which the country was full of learned musicians and able organists. But while the names of these musicians survived their music was lost, and we were compelled to look to the growth of the faculty of music at the Universities, and the organisation of our collegiate choirs to throw some light on the musical activity of the time. It was a striking proof of the prominence of an English school of composition that the faculty of music came into existence during the latter half of the fifteenth century, while the organisation of our choirs seemed to prove that the art of singing had been regularly practised, and had attained to a great condition of efficiency. In this way opportunities of the best sort were provided in every part of the country for the making of experiments in composition, and for that constant correction of the eye by the ear which is an essential condition of musical progress. Mr. Mee observed that he believed that the composition of madrigals in this country might be traced back much earlier than was usually supposed, and that it was possible to place its rise before the publication of Nicholas Yonge's "Musica Transalpina" in 1588. That this collection gave a powerful stimulus to this kind of composition was certain, but that was by no means tantamount to saying that the English writers learned the madrigalian style from Italy. In conclusion, Mr. Mee referred to Helmholtz's demonstration of the fact that the same chord varies greatly in smoothness according to the position of its notes. That great scientist showed that that expression which modern music endeavours to attain by various discords was obtained in the school of Palestrina by the much more delicate shading of various transpositions of consonant chords. He analysed Palestrina's "Stabat Mater," and after showing that it conformed to the principles he had laid down, remarked, "We can only conclude that his fine ear led him to this practice."

"Here," said Mr. Mee, "it seems to me, we can obtain a scientific test, which will determine whether the compositions of our old English musicians are so crude and harsh as they have been declared to be. I accordingly selected two of the best-known of their works, Richard Edwards's madrigal, 'In going to my naked bedde,' and John Redford's Anthem, 'Rejoice in the Lord,' and analysed their harmonies by the aid of Helmholtz's tables of consonant chords. The results showed that they stood the test as triumphantly as the compositions of Palestrina himself. In Edwards's tranquil madrigal seventy per cent. of the chords are in the 'more perfect' position, and the 'less perfect' or more dissonant positions occur where the author wishes to express the crying of the restless child and the weary 'rocking and reeling' of the mother. In Redford's Anthem, the opening passage gains much of its force and vigour from the use of chords in the 'less perfect' positions. Of the tetrachords used in this portion of the composition between forty and forty-five per cent. are in the more dissonant positions, they are used, in fact, much as a modern writer might use dominant discords. But when we come to the passage set to the words 'And the peace of God which passeth all understanding,' we find only one four-part chord in an unfavourable position during the first introduction of the words. Such correspondence

of practice cannot, I think, be mere undesigned coincidence; but if it be not, we are brought to the conclusion that not only was the English school of composers fully conversant with the best methods of effect in vocal harmony, but also that these methods were part of their ordinary praxis at a time when Palestrina's music could hardly have been known in England, and, indeed, in the case of Redford, before Palestrina had published a single note."

Mr. T. L. Southgate joined in the discussion which followed Mr. Mee's paper, and made some valuable and interesting remarks.

#### OBITUARY.

Much regret will be occasioned by the announcement of the death at Glasgow, on the 12th ult., of Mr. ROBERT DONALDSON, music-seller. Mr. Donaldson suffered a severe blow in the death of his wife, which took place about four weeks ago, but he was in his usual health up till the previous night, when he suddenly became unwell, and, gradually sinking, died about daybreak. He was fifty-four years of age. For a considerable period he acted as honorary organist and choirmaster in Queen's Park Established Church, and while in that position he produced many important musical compositions for the first time in Scotland. Among these were "The Seven Last Words of the Saviour on the Cross," by Haydn; "The Stabat Mater," by Baron Astorga; and "The Prodigal Son," by Sir Arthur Sullivan. Mr. Donaldson was a man of wide reading, and he had a keen appreciation of the best books, whether in poetry, art, or general literature. He was a genial humorist and a delightful companion. In musical, artistic, and literary circles, where he was largely and deservedly popular, his death will occasion a blank which will not be easily filled.

Mr. L. M. THORNTON, author of "The Postman's Knock" and other songs, died in Bath workhouse on the 8th ult.

MR. OLUF SVENDSEN, the distinguished flute player, and for a number of years one of the leading representatives of his art, died, on the 16th ult., in London. He was born in Christiania on April 9, 1832, and received his first lessons in music from his father. At the early age of fourteen he was engaged as first flautist of the Christiania Theatre. In 1853 he entered the Conservatoire of Brussels, and came to London two years later at the invitation of the famous conductor, Julien. He became a member of the orchestras of the Crystal Palace, Her Majesty's Theatre, the Philharmonic and Richter Concerts, and in 1861 was appointed first flute in the Queen's private band. He was also one of the professors at the Royal Academy of Music, and was a solo player of great merit. His funeral took place at Highgate Cemetery (new ground) on Saturday, the 19th ult. The musical profession was represented by the following gentlemen:—Dr. A. C. Mackenzie (Principal of the Royal Academy of Music), and the following well known flautists: Messrs. A. P. Vivian, R. Samson, A. Jensen, H. W. Hollis, C. Buziau, W. B. Boddington, H. Chapman, Jun., and H. G. Lebon, with several professors of other instruments.

On the 8th ult., at the ripe age of seventy-three years and eleven months, after a service of sixty-three years as a chorister, was laid to rest, under the shadow of the Cathedral he loved so well, and where he had sung for so many years, all that was mortal of the late GEORGE GRAY, Vicar-Choral of St. Patrick's Cathedral. He was born at Eton, in June, 1815, and in due time became a chorister of Eton College Chapel. After losing his childish treble he was appointed a singing man at Ely Cathedral, and in 1840 came over to Ireland to Armagh Cathedral. Six years later he returned to England, and was appointed to the choir of Westminster Abbey, and to the Chapel Royal, St. James's. Returning again to Ireland in June, 1861, he was made a member of the Corporation of Vicars-Choral of St. Patrick's Cathedral, and afterwards a member of the Choir of Trinity College Chapel. Mr. Gray's name will be long remembered as the founder of the Choir Benevolent Fund in London in 1851. Afterwards he undertook the management as honorary secretary, and successfully conducted many choral festivals in connection with the fund, notably in Westminster Abbey. His extreme kindness of

disposition and endless fund of anecdote endeared him to a large circle of friends, especially in the north of Ireland. The Choir Benevolent Fund, London, contributed a beautiful "In Memoriam" floral emblem at the funeral.

### MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

MOST of the blanks in the Festival scheme have been filled up in the course of the past month, and though one more disappointment has yet to be recorded, in the withdrawal of Mr. Goring Thomas's promised work, owing to the composer's inability to complete it in time, the programme as a whole has been considerably strengthened, alike as regards works and executants. In addition to the three Symphonies previously announced—Mozart's "Jupiter," Beethoven's C minor, and Haydn's No. 6 of the Salomon set—we are to have a Pianoforte Concerto of Schumann, for which the services of Miss Fanny Davies have been enlisted, Brahms's "Academische" Overture, written in 1880, Weber's Hymn "In seiner Ordnung," a Suite and Concert Overture ("In Autumn") by Grieg, a Psalm by Robert Franz, Liszt's third Rhapsodie, and the "Meistersinger" Vorspiel of Wagner. The choral rehearsals of Dr. Bridge's "Callirhoe," as well as of Handel's "Saul" and Dvorák's "Stabat Mater" are now completed, and the choir is engaged upon Berlioz's "Messe des Morts." Herr Richter has paid several visits to Birmingham and is well pleased with the progress made.

One of the events of the musical season, which occurred too late for notice last month, was the Pianoforte Recital of Miss Fanny Davies, which attracted a large and enthusiastic audience to the Masonic Hall on April 27. Since her previous appearance in her native town, Miss Davies had been reaping fresh laurels and extending her experience on the Continent and elsewhere, and her playing exhibited an ease as well as finish and maturity of style sometimes wanting in her earlier displays. Her selection comprised, among other noteworthy items, Beethoven's Sonata in D major (Op. 10, No. 3), Mendelssohn's Prelude and Fugue in E minor (Op. 35, No. 1), Schumann's Carnival, a Romance in E flat minor of Madame Schumann, Brahms's Rhapsodie in G minor (Op. 79, No. 2), and Chopin's Valse in A flat (Op. 34, No. 1).

The Edgbaston Amateur Musical Union wound up their season with an Orchestral Concert at the Edgbaston Assembly Rooms on the 14th ult., when the principal items of the programme were Gade's Third Symphony in A minor, Mozart's Pianoforte Concerto in C minor, Onslow's Overture to "Le Colporteur," Reinecke's Entr'acte from "King Manfred," and Mendelssohn's "Cornelius" March. The band, under Mr. F. W. Cooke's direction, shows steady progress, though it is scarcely strong enough yet to do justice to a symphony or concerto without professional assistance. It was heard to most advantage in the Onslow Overture and the Mendelssohn March. Mrs. Richardson gave an admirable rendering of the pianoforte part in Mozart's Concerto, and Miss Florence Donaldson, a young local violinist, fairly roused the enthusiasm of the audience by the grace and finish of her performance in Vieuxtemps's "Réverie" and De Bériot's "Scène de ballet." Mr. Percy Taunton, the solo vocalist of the evening, was most successful in Tito Mattei's "La Patria."

The Birmingham Amateur Operatic Society, whose services are in frequent request for charitable purposes, gave two performances of Gilbert and Sullivan's "Iolanthe" at the Edgbaston Assembly Rooms, on the 16th and 17th ult., in aid of the Queen's Hospital Improvement Fund. The operetta was capitally rendered and mounted, the honours of the performance falling to the *Iolanthe* of Mrs. F. Pearson, the *Phyllis* of Mrs. Cortes Perera, and the *Fairy Queen* of Miss Stavart, who undertook the part at very short notice, owing to the indisposition of the lady originally cast for the part. Mr. Percy Taunton was fairly effective as *Strephon*; Mr. S. Royle Shore, jun., made a diverting *Lord Chancellor*, and the *Mount Ararat* of Mr. G. A. Brewerton left little to be desired. The chorus was hardly so efficient as on some previous occasions, but the band was in some respects better. This opera was repeated on the 31st ult. in aid of another charity.

The Edgbaston Amateur Musical Union and the Moseley Choral Society united their efforts to good purpose on April 26, at a Concert given in the Midland Institute on behalf of the local Deaf and Dumb Institution. The programme comprised Rossini's "Stabat Mater," De Bériot's seventh Violin Concerto, in which Miss Donaldson was the soloist; Mozart's "Zauberflöte" Overture, Wagner's "Tannhäuser" March and Chorus, and a miscellaneous vocal selection.

At the fourth ordinary meeting of the Musical Guild, on the 7th ult., Mr. John Heywood in the chair, the customary Concert, in which Mr. and Madame Oscar Pollack among other artists took part, was preceded by a thoughtful and interesting paper by Mr. Charles Lunn, containing "Some suggestions for the basis of a Mental Text-book: Expression for teachers, singers, and players displayed in the form of Question and Answer," which gave rise to an animated discussion.

Mr. Gaul's "Holy City" was performed under the direction of Mr. T. G. Locker in the Lecture Hall, Graham Street, on the 3rd ult., the band and chorus numbering over 100 performers. The choral singing generally was very praiseworthy, but the band accompaniments were somewhat halting. In the vocal department the honours fell to Miss Middleton.

### MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

ON April 28, too late for insertion in last month's report, Señor Sarasate, with Herr Schönberger as pianist, gave an afternoon Recital in the Music Hall to a large and appreciative audience. Raff's Suite with the "Moto perpetuo," a Violin Concerto (Wieniawski, Op. 22), Rondo Capriccioso (Saint-Saëns), "Faust" Fantasia (Sarasate), and a set of Variations on a Spanish theme "La Moulinière" (Sarasate) were given with great artistic skill. In these Señor Sarasate was accompanied by Herr Schönberger, excepting the two last-named, which were accompanied by Herr Goldschmidt. Herr Schönberger's solos were an Etude of his own, Chopin's Valse in A flat (Op. 42), Godowski's "Moto perpetuo," and, as an encore, two numbers of a set of German Dances (unpublished, the MS. in the possession of Professor Seiss, of Frankfurt). These dances were written by Beethoven for a small orchestra, and Herr Schönberger has arranged them for pianoforte. Some amusing guesses were made by the audience as to the name of the composer of the German dances.

A large and representative company of the professional and amateur musical talent of Edinburgh gathered, under the auspices of the Edinburgh Society of Musicians, in the Waterloo Hotel, on the evening of the 9th ult., in honour of Dr. A. C. Mackenzie, who, by invitation of this Society, paid a visit to his native city. Over a friendly supper he received the warmest congratulations on his appointment to the distinguished post of Principal of the Royal Academy of Music and the honour paid him by the city of Glasgow in connection with its Exhibition. The Society had, at the same time, the pleasure of entertaining Mr. Barrett, of London. His kindly, warm-hearted speeches, and those of Dr. Mackenzie for the further success of this Society will not easily be forgotten. Dr. Pryde, of this city, was also a guest of the Society on this occasion. Apologies were read for the absence of Mr. Seligmann, President of the Glasgow Society of Musicians, Sir George Grove, and Mr. Alfred Littleton. Mr. George Lichtenstein occupied the chair and discharged his duties in a most genial and able manner.

The fifth annual Concert was given in the Masonic Hall, on the evening of the 18th ult., by the pupils of Herr Otto Schweizer, assisted by a ladies' choir under the direction of Mr. Arthur Edmunds. The more important numbers of the programme were Beethoven's Sonata (F major, Op. 10, No. 2), Mendelssohn's Variations Sérieuses, Chopin's Fantaisie in F major (Op. 49), "Erl-King" (Schubert-Liszt), and "Barcarole" (Schweizer, Op. 22). These two last-named were played by Miss Charlotte Gibson, and Chopin's "Polonaise" (A flat, Op. 53) by Mr. Theodor Hoeck. These two pupils also played, as a pianoforte duet, Bülow's arrangement of the "Tannhäuser"

Overture. The vocal numbers were trios: Barnett's "The Bee," Schweizer's "Sympathy," and "Mid the Lilies," and Mrs. Arthur Edmunds sang a Serenade by Blumenthal, and, as an encore, Balfe's "I dreamt that I dwelt in marble halls." Mr. Franklin Peterson accompanied.

The Edinburgh Harmonists (the oldest Glee Society of our city) held their closing meeting on the evening of the 19th ult. Glee and solos by Bishop, Cooke, Hatton, A. C. Mackenzie, Hutton, and Reeve were sung with great taste and admirable precision. Mr. R. S. Riddell is Conductor of this Society.

#### MUSIC IN GLASGOW AND THE WEST OF SCOTLAND.

(FROM OUR OWN CORRESPONDENT.)

THE tenth annual Concert by the Glasgow Academy Choir—boys' voices—took place in the Queen's Rooms on the 4th ult., in presence of a large and fashionable audience. The programme comprised, chiefly, a Cantata for treble voices "The silver bells," the composition of Mr. Allan Macbeth, along with a number of anthems, part-songs, madrigals, glees, &c. Besides the youthful academicians there were also a number of former pupils of the school now grown to manhood, who took the tenor and bass parts. The Concert began with Barnby's Anthem "O Lord, how manifold are Thy works." After a choral trio by Mendelssohn, one of Pinsuti's four-part songs and a song or two were also given. Mr. Macbeth's Cantata pleased very much by reason of its tunefulness and elegance. Masters Miller, Irvine, and McNair distinguished themselves in the solos of the work. Henry Smart's beautiful trio "The bird at sea" and Macfarren's clever and humorous setting of the nursery rhyme "Sing a song of sixpence," were also sung with evident enjoyment by the young people. Altogether the performance was highly creditable to the Conductor, Mr. John Maclaren. The pianoforte accompaniments were played by Mrs. Maclaren, supplemented at the harmonium by Mr. C. H. Woolnoth, an old Academy boy. The proceeds of the Concert were given to the Royal Infirmary.

The Glasgow International Exhibition was opened on the 8th ult. by their Royal Highnesses the Prince and Princess of Wales. The Ode "The New Covenant," written by Mr. Robert Buchanan and set to music by Dr. A. C. Mackenzie, demands chief attention in connection with this event. If there are differences of opinion as to the merit of the poetry there is certainly but one opinion as to the musical setting of the Ode, and that is that it is masterly and appropriate. The skillful use made of the old Genevan melody "The Old Hundredth" in part, and latterly in whole, is particularly admired. The performance of the Ode, under the *bâton* of the composer, was in every way satisfactory. The choir had evidently taken great pains to show themselves at their best in a work which evidently satisfied their expectations and awakened their strongest sympathies. Every shade of expression was duly observed, and all felt the influence of the presence of the composer on this occasion. One interesting fact was noticed and treasured up as a favourable omen for the success of the undertaking for which the Ode was supplied. When it commenced the sky was overclouded, but when the words which relate to "this golden weather" were being sung, a burst of sunshine illumined the hall with an effect that was both startling and comforting. At the conclusion, when the melody of the Old Hundredth Psalm tune struck upon the ear and the chorus burst forth into a joyous song of thanksgiving, the whole audience, including the Prince and Princess, seemed to be moved by one impulse, and rose to their feet, and stood reverently until the final notes were sounded. This was the most convincing proof that the composer had so far designed his music in perfect accord with the sentiment which appealed most forcibly to the feelings of his countrymen, and all who took part in the inauguration of a great national event. The character of the words and of the music are well fitted for many solemn gatherings in which an ascription of praise would be welcome. It is not a mere *pièce de circonstance*, but is well calculated to supplement the repertoires of choral societies when a short and effective work is required. It is scored for a military band and organ, and the combination of tone so produced

is both novel and effective. It is said that the composer intends scoring it for the ordinary orchestra, so that it may be available for other occasions than that for which it was originally written.

The other choral selections given on the day were "Hail, bright abode," from "Tannhäuser," "Twine ye the garlands" from Beethoven's "Ruins of Athens," and the Hallelujah Chorus from "The Messiah."

The musical arrangements in connection with the Exhibition are of the usual character, military band music prevailing. Daily organ recitals and fortnightly choral concerts are part of the musical recreation provided. The Glasgow Choral Union give two concerts, at one of which Dr. Mackenzie's Ode, "The New Covenant," will be repeated. The Entertainments Committee, indeed, have here missed their opportunity of bringing together the best choral talent in the country to add to the attractions of the Exhibition, and, following a somewhat parsimonious policy, have accepted the services of choirs and societies reputable enough in their own position, but not at all equal to the needs of the undertaking.

On the night of the 7th ult. the Glasgow Society of Musicians entertained Dr. A. C. Mackenzie and Sir George Grove to supper. Mr. W. A. Barrett, Mus. Bac., Oxon., and Mr. Zavertal, Royal Artillery Band, were among the other guests. About one hundred and forty gentlemen were present. Both Dr. Mackenzie and Sir George Grove replied to the toasts proposed in their honour, and Mr. Barrett, who was specially requested to submit to the assembly the toast of "Prosperity to the Glasgow Society of Musicians," commended the work they had done in cementing the good feeling which should exist among all workers in the beloved art, and while expressing a regret that they had no kindred society in the metropolis, he also hoped that the Glasgow Society would gain in power and influence so that on all occasions of a great undertaking such as that of the opening and continuance of an Exhibition in which the arts had place, that the municipality might be roused to the advisability of consulting some of the many eminent professors of the art of music with regard to the musical arrangements.

#### MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

THE visits of Señor Sarasate command attentive and appreciative audiences, and his latest appearance, on the 12th ult., in the small concert-room of St. George's Hall, was no exception. The great violinist was accompanied by Herr Schönberger, who distinctly justified the high anticipations which had been formed as to his ability. He gave three pianoforte selections, the most notable of which was Godowski's "Moto perpetuo," a composition demanding the utmost skill and delicacy of treatment.

Señor Sarasate played a difficult and yet exceedingly interesting Suite by Raff, a Concerto by Wieniawski, selections of Moszkowski and Saint-Saëns, and a dashing solo of his own, entitled "La Moulinière."

We have had another week of English Opera, a sort of addendum to the usual Christmas season, which was so successful. Mr. Carl Rosa has again reason to be grateful for the welcome accorded to this additional, if brief, visit. Meyerbeer's "Robert the Devil" has been well received, the excellence of the artists, and the superb manner in which the opera is mounted satisfying all requirements. "Carmen" and the "Marriage of Figaro" have also attracted large audiences, due in the main to Madame Marie Roze, who has made such a special study of the rôles of the wayward Gipsy and *Cherubino*. There was a tinge of sentiment, too, in these performances, as they were announced as the last appearances in Liverpool of Madame Roze in English Opera, but we look forward to welcoming this favourite artist on her return from her ensuing tour round the globe.

#### MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

AMONG the appendices to our regular musical season we have enjoyed two specially interesting Recitals that deserve record all the more because the enthusiasm testified by the



few real lovers of art who took the trouble to attend, and the apathy displayed by the thousands who pretend to be true "amateurs," give a clear view of the lack of a genuine interest in our progress among those who so often boast loudly of our advance. It might have been expected, after the excitement attending young Hofmann's visit to Manchester, that a large crowd would assemble to listen to Otto Hegner when he came among us. I do not pretend to see anything particularly hopeful in the repeated displays of precocious executive skill to which we are now so constantly invited; indeed, I think that wise guardians of juvenile talent should be careful to resist the temptation to prematurely exhibit it, and should very jealously consider the natural and only safe means of so developing it as ultimately to secure its riper fruit and usefulness.

But it is not possible, without serious reflection, to witness the influence which fashion exercises over all our doings; and how completely our concert-goers depend upon what they consider the orthodox introduction to their notice of aught assuming to deserve their lofty appreciation. A boy of ten comes here judiciously certified, and is received, not only with the kindly warmth which his real talent and natural sprightliness of demeanour deserve, but with an almost hysterical gush. A slightly older and far more promising lad closely follows, and, for want of the necessary flourish of trumpets, plays to a room not half full of people. Otto Hegner's chief charm is not that, with a little hand scarcely capable of spanning an octave, he grapples with passages that are really difficult for experienced pianists, but that he plays a Beethoven Sonata (like the Op. 22 in B flat) with evident entering into its varied meaning, and a Bach Fugue with clear perception of the true devotion of its contrapuntal intricacies to a high artistic purpose. Messrs. Forsyth, undeterred by the loss attending their first attempt, announce the re-appearance here of young Hegner early in this month.

On Thursday, the 7th ult., two young pianists, Miss Fanny Davies and Miss Mathilde Wurm, and a still younger violinist, Miss Geraldine Morgan, invited music loving folk to assemble at the Concert Hall, so suitable for recitals of classical works such as they delight in. Of the talent of the young trio I need not write. Miss Fanny Davies is already well known in London and in many other places as a young English player of highest promise and of very high present attainment. Her ability was variously and triumphantly displayed in Brahms's C minor Trio (Op. 101) and in various solos, as well as when modestly subordinated to the support of Miss Liza Lehmann in her finished rendering of songs by Schubert, Schumann, and Brahms. Miss Wurm exhibited a remarkable lightness and clearness of touch in Mendelssohn's Variations in D, for violoncello and pianoforte, and in Rubinstein's "Staccato Etude" (No. 2 of Op. 23) a truly extraordinary elasticity of wrist. Miss Geraldine Morgan's violin playing justifies the highest hopes for her future. She produces a resonant, full, rich tone; her bowing is graceful and exceedingly bold and free; and her intonation unerring, except, perhaps, in such octave passages as require a very extended grasp. The three concert-givers are admirably associated, and with the co-operation of Signor Piatti and Miss Lehmann they offered a very delightful programme that ought, in any city claiming musical intelligence, and especially in a room where such music should ever have been zealously and perseveringly cultivated, to have attracted a crowded audience.

On the 11th ult., at the Congregational Church, Chorlton Road, Spohr's "Last Judgment" was performed, under the direction of Mr. E. C. K. Walter; the Organist being Mr. J. Crompton. After which Dr. J. F. Bridge, of Westminster Abbey, gave an Organ Recital, including Handel's Concerto (No. 2 in B flat), with an original fugal cadenza, and pieces by Lulli, Lemaire, Delbrück, Silas, Prout, Smart, and Gounod.

#### MUSIC IN THE WEST.

(FROM OUR OWN CORRESPONDENT.)

WE are now at the close of the winter's campaign, and are only waiting for the grand services to be given in the Cathedral on the 8th and 9th inst., on the com-

pletion of the Western Towers, to say farewell to public musical gatherings for some months. On looking back we see ground for much encouragement and also for regret. Briefly, we feel that while Bristol advances in a most satisfactory way as regards vocal music, she goes back conspicuously in instrumental music—that is to say, as regards public performances—for we have reason to think that the private study of instrumental music is far more solid than formerly, and that this steadily improves. But in the entire collapse of the Monday Popular Concerts we have a most depressing evidence of the indifference to high-class orchestral music in this city. The Concerts have failed simply through want of support, and, therefore, being no longer able to boast an orchestra capable of adequately rendering all classes of works, both ancient and modern, Bristol has undoubtedly taken a most unhappy retrograde step, and has voluntarily quitted the honourable position in musical matters which she had reached. Whether this error will be retrieved next season remains to be proved.

In conclusion, we cannot pass over the immense impulse given to vocal music by the practices of Mr. Riseley's choir in preparation for the special Cathedral services. These have been held twice a week since Christmas, and the performances of "Israel in Egypt" and "Elijah" will doubtless far surpass anything yet heard in Bristol. The band and choir will number 700. The principals engaged include Miss Anna Williams, Miss Hilda Wilson, Messrs. Lloyd and Santley, and the Conductor will be Mr. Riseley.

We have no news to report from Plymouth or Salisbury, but the Exeter Orchestral Society's Concert was given at the Public Rooms, Exeter, on the 12th ult., and, taken as a whole, it was very successful. The band was fairly complete, horns only being lacking, and of the whole forty-two members all but two were residents of the city. The programme was well selected and mostly well played. Special mention may be made of Bocherini's *Larghetto* and Minuet from the Fifth String Quartet, the *Adagio* and *Allegro* from Mozart's Symphony in D, and two "Scènes Pittoresques" by Massenet. The wind, however, was at times somewhat obtrusive, and the *Andante* from Schubert's "Tragic" Symphony lacked delicacy and finish. Miss Mary McClean was the vocalist, and sang Gounod's "Worker" and Hatton's "Day and Night," the latter song being encored. The Conductor, Mr. R. B. Moore, may be congratulated on the good work the Society is doing; and the fact of there being regular weekly rehearsals of orchestral music cannot fail to act as an encouragement to the study of orchestral instruments among the amateurs of the district.

The Festival Society, Cheltenham, under the conductorship of Mr. J. A. Matthews, its founder, has closed the season most successfully with an extra Concert, given on the Queen's birthday, in aid of the Railway Servants' Orphanage, Derby. The programme consisted of Sir W. S. Bennett's "May Queen" and a miscellaneous selection, which included Mr. C. Harford Lloyd's pastoral, "The Rosy Dawn," which was composed for the Festival in October. Weber's Overture "Jubel" and Berlioz's "Danse of the Sylphs" ("Faust") was also played in excellent style by the band. The band and chorus formed a striking feature, and did well throughout the Concert. The soloists were Miss Julia Jones, Mr. James Gawthrop, Mr. R. Grice; Misses Laura Davis, Gertrude Bendall, Fanny Stephens, and Mr. W. J. Brown; the four latter are pupils of Mr. J. A. Matthews, and sang with good effect in their selections and received recalls. The Concert was well attended and closes a brilliant season which commenced with the Musical Festival in October last. Mr. Matthews and his Society may be congratulated on the energy displayed in cultivating music in the queen of watering places on such broad lines. In addition to the Concerts given, a series of lectures on musical subjects have been delivered. The last two, on "Music and Morals" and "Music, the art of the age," by the Rev. H. R. Haweis, M.A., of St. James's, Marylebone, were largely attended, and proved interesting and amusing.

#### MUSIC IN PARIS.

(FROM OUR OWN CORRESPONDENT.)

THE only very important musical event of the past month has been the performance of Lalo's "Le Roi d'Ys,"

which was produced at the Opéra Comique, on the 7th ult., and the most sanguine expectations of its author, and of its author's friends and admirers, have been fully realised. The performance was a genuine success from beginning to end, a success confirmed by the full houses on the consecutive nights, and by the ever-increasing "booking ahead," so that it is now very difficult to secure a stall for five or six performances. "Le Roi d'Ys" is the first attempt of Lalo in the operatic field, and this work has been waiting for nearly thirty years its opportunity of being placed upon the stage; a fact which shows that even in France native talent is not so well supported as it is generally believed.

The poem, by M. Edouard Blau, is based upon a legend of Brittany. King Karnac, the redoubtable foe of the people of Ys, falls in love with Margaret, one of the two daughters of the King of Ys, and he promises to put an end for ever to the wars if the fair one consents to become his wife. On the day of the nuptials, Margaret being apprised of the return of Mylio, the only man she loved, and had long lamented for dead, refuses to plight her troth to Karnac, who, indignant, before the astonished and frightened people, throws the glove of defiance to the King of Ys. A great battle ensues, but Karnac and his troops are defeated and annihilated by Mylio, who loved by, but not loving, Margaret, is going to marry her sister Rozenn. Margaret, almost mad, wanders over the battle-field, and approaching the despondent Karnac asks his help to revenge at once his defeat and her slight. She knows how to open the dykes that protect Ys from being flooded by the ocean: Karnac's powerful arm must open them. The horrible deed is performed, the town is submerged. Mylio meeting Karnac fights with him and kills him; the King of Ys, Mylio, Rozenn, Margaret, and all the fugitives from the doomed city strive to reach the top of a hill, but the waters are incessantly rising. Margaret cries, "This water shall never stop until it has reached its prey," and before Mylio and Rozenn can take hold of her she jumps into the angry waves. At this moment Saint Corentin, the patron Saint of Bretagne, appears on the surface of the water, and with his extended arms keeps back the ocean for evermore. M. Blau, out of this legend, made a libretto in three acts, new, effective, and with several fragments of true poetry. M. Lalo (who has almost entirely re-written his opera for the present occasion) has treated it in a purely national style, which, we think, accounts much for the success it has scored in Paris. Nothing could be more French than the style chosen by the composer, and though not one conventional form is to be found all the score through, yet there is not the faintest leaning towards Wagnerism, a thing the more noteworthy in this case as Lalo knows all Wagner's works. While avoiding imitations and reminiscences of the great German reformer, reminiscences and imitations of the leading French operatic composers are equally resisted. There is nothing that can put us in mind of Berlioz, of Auber, Gounod, Saint-Saëns, or Godard. Massenet only might be said to appear here and there. In these days when nationality in music bids fair to become the basis of the new schools and the first requisite we look for in a modern composition, M. Lalo's "Roi d'Ys" cannot fail to be exceedingly interesting to every French or foreign public, because, though simpler in treatment and by far more unpretending, yet the motive of his work is the same as that of Dvorák, Grieg, and Brahms—that is, the study of the musical peculiarities and tendencies of a nation, and the using of them in the most appropriate form in the treatment of musical subjects. The performance has been commendable under every aspect, and the principal rôles were safe in the hands of Mesdames Deschamps and Simmonet, and Messrs. Talazac, Bouvet, and Cobalet. M. Danbé conducted with remarkable skill.

Though not yet heard in public we may mention two new sacred works by Charles Gounod, just published by the firm of Hartmann and Co. They are a Quatrième Messe Solennelle and a Te Deum, both written for and to be performed at the Cathedral of Rheims on the occasion of the Beatification of the "Bienheureux J. B. de la Salle, fondateur des Ecoles de la Doctrine Chrétienne." Everything that comes from the pen of Gounod cannot be but a welcome addition to the repertory of good music, and these new works

are no exception to the rule. The Mass is written à la Palestrina, in four-part harmony, with organ accompaniment, and is entirely built upon a theme of the seventh tone or intonation of the Catholic Liturgy. The Te Deum is also written in four-part harmony, but here the four voices alternate with a smaller choir, or solos *ad libitum*, and the accompanying organ is in two numbers relieved by the addition of six harps, an addition that comes in most happily in the fragment preceding the last fugue in the seventh tone.

At the end of April, too late for notice in the last number, there was an excellent and most successful performance of Gounod's "Mors et Vita." To this we must record a remarkable Concert, given by M. Delaborde on Pleyel's Piano-Pedallier; a Recital given by Briggia, the fashionable violoncellist; and the annual Concert of M. Breitner.

"CALLIRHOË," a legend of Calydon, which forms the subject of Dr. Bridge's Cantata for the Birmingham Festival, is one of the few dramatic stories of Greek mythology which has been overlooked by modern English libretto writers. It has not, however, escaped the notice of foreign authors, for it has been treated as a tragedy opera in five acts with a prologue, by Le Roy, furnished with music by Destouches, and produced at the Academy of Music, in Paris, December 27, 1712. When the work was revived in 1773, the music was touched up by Dauvergne. Sacchini also composed music for an opera with this title, which was placed upon the stage at Stuttgart in 1770; another Italian composer, Felice Alessandri, employed the subject for an opera for Milan, in 1778. It is therefore over a century since the theme has received musical attention, and Dr. Bridge's work may be said to possess all the charm of novelty. The story is mainly taken from the descriptive account of Greece by Pausanias (born, c. 170 A.D.), and has been adapted for musical treatment by Mr. Barclay Squire. Callirhoë, the heroine, was a maiden with whom Coreosos—the high priest of the Greek Temple of Dionysus at Calydon—had fallen in love, but who did not return his affection. To quote the words of the Greek writer, "the more his passion grew for her, the more her dislike increased of him." At last, when she had rejected with scorn his proffered gifts and vows of love, the enraged suitor invoked on her the vengeance of the god whose priest he was. His prayer before the image of the shrine was swiftly answered, and the people of Calydon were suddenly visited with a strange and awful plague of madness. In their despair they sought the oracle of Dodona, where the voice of the god issued forth from the dense oak forest, on the boughs of which were suspended the golden bowls presented by the worshippers. The reply of the oracle was that in order to stop the plague Coreosos must sacrifice Callirhoë or some one who would consent to die in her place. On the day appointed for the sacrifice Callirhoë presented herself in the temple, a victim to appease the wrath of the god; but Coreosos, unable to slay the woman he loved, plunged the knife into his own breast, and thus by dying for Callirhoë fulfilled the command of the oracle and stayed the plague. When Callirhoë saw her lover thus die for her, remorse, shame, and sorrow turned her hatred to love, and unable to live without him she turned the knife against herself and fell lifeless by his side. Appeased by the double sacrifice, the god caused to spring forth from beneath the altar a beautiful stream, on the waves of which Coreosos and Callirhoë appear as river-gods surrounded by Nereids and Tritons, united in endless love. The work—important in its character—is divided into three parts, with solos for soprano (Callirhoë), tenor (Coreosos), and contralto (Priestess of Dodona), and occupies a little over an hour in performance. The music is beautiful and full of dramatic vigour, and without anticipating any critical remarks which may be made hereafter, it will be enough to say that while it is modern in style, it is thoroughly English, and stands as Dr. Bridge's best work at present.

THE programme for the "Selection day" at the Handel Festival (Wednesday, the 27th inst.) is most attractive. More than half the items it contains will be performed for the first time on such an occasion, the new

selections being chosen from "Esther," "Samson," "Belshazzar," "Almira," "Alexander Balus," "Ottone," "Deidamia," and "The Triumph of Time and Truth." The last-named work, based upon an Italian Oratorio "Il Trionfo del Tempo e della Verità," was composed in Rome in 1703, considerably transformed in 1738, finally converted into an English Oratorio in 1757, and is considered to be Handel's last effort in composition. Mr. Manns has arranged his items as far as possible in chronological order, and in looking for novelties has searched among Handel's less known works with much success. The Nightingale Chorus and the Violin Sonata in A (to be played by 216 performers), which made so great a hit last Festival, are to be re-introduced by special request. The following is the complete programme for the "Selection Day":—

"God save the Queen."  
Coronation Anthem ... .. Zilah the Priest.  
(In commemoration of the fiftieth anniversary of the Queen's Coronation.)

## PART I.

Concerto for organ and orchestra, No. 7, in B flat.

Invocation "Jehovah crowned" ... ..	Esther.
Chorus—"He comes" ... ..	"
Overture ... ..	Samson.
Air—"Total eclipse" ... ..	"
Chorus—"Oh, first-created beam" ... ..	"
Air—"Thy glorious deeds" ... ..	"
Air—"Let the bright seraphim" ... ..	"
Chorus—"Ye Tatar gods" ... ..	Belshazzar.
Air—"Call forth Thy powers" ... ..	Judas.
Air—"So shall the lute and harp" ... ..	"
Trio and Chorus—"See the conquering hero comes" ... ..	Jehovah.

## PART II.

Overture ... ..	Almira.
Recitative—"Frondi tenere e belle" ... ..	Sene.
Aria—"Ombra mai fu" ... ..	"
Saraband ... ..	Almira.
Recitative—"Armida, dispettata" ... ..	Rinaldo.
Aria—"Lascia ch'io pianga" ... ..	"
Chorus—"O Calumny" ... ..	Alexander Balus.
Air—"Hush, ye pretty warbling choir" ... ..	Actis and Galatea.
Air—"Love in her eyes" ... ..	"
Chorus—"Wretched lovers" ... ..	"
Aria—"Del minacciar del vento" ... ..	Ottone.
Sonata in A, for violin. ... ..	"
Air—"When two fond hearts" ("Due bell' Alme") ... ..	Deidamia.
The Nightingale Chorus—"May no rash intruder" ... ..	Solomon.
Chorus—"Ere to dust is changed" "The Triumph of Time and Truth."	"
Recitative—"She's gone, and truth descending from the sky" "The Triumph of Time and Truth."	"
Air—"Guardian angels, ch! protect me" ... ..	"
Chorus—"Allelujah!" ... ..	"

The band will be augmented for the occasion, and the effect of the orchestral selections will be thereby greatly enhanced. Mr. Manns intends to reproduce some of Handel's scoring in "The Messiah" as shown in the autograph score.

THE Annual Distribution of Prizes and Certificates to the Students of the Hampstead Conservatoire of Music and School of Art, by Mr. E. Brodie-Hoare, M.P., took place at the Hampstead Vestry Hall, on Tuesday evening, the 8th ult. The musical performances by the students were of a high order. The pianoforte department was represented by Mr. Arthur Gibson, Miss Ada Scratchley, Miss Alice Carr, and Mr. R. Rowe. Miss Scratchley played Bach's Prelude and Fugue in C sharp minor with great neatness and accuracy, and Miss Alice Carr gave a selection from Schumann's "Carnaval" in a manner that called forth the warm approval of the audience, and reflected the utmost credit on their master, the Principal. The two gentlemen played the pianoforte part of Reissiger's Quintet (Op. 191, Andante and Tarantelle), and the *Adagio* and *Allegro moderato* from the same composer's Quintet in E flat respectively. The other parts were very ably sustained by Miss Alice Knapp and Miss May Knapp (violins), assisted by two of the Professors, Messrs. J. Earnshaw (viola) and J. Boatwright (violinello). Miss Daisy Williams, Miss Mildred Harwood, and Miss Tomblason contributed songs, Miss Harwood being especially successful. This young lady sang "With verdure clad" and "Pack clouds away" (Macfarren) very artistically. She is a pupil of Mr. J. T. Hutchinson. Two of Mr. Charles Fry's elocution pupils gave recitations, Miss Mary Greig ("The Skylark") and Miss Alice Mayman ("The Story of the Faithful Soul"). The latter was recalled, and may fairly be congratulated upon a

successful *début*. Mr. Brodie-Hoare, in presenting the prizes, expressed the pleasure he felt in being present, and Sir James D. Linton, P.R.I., Visiting Director of the School of Art, moved a vote of thanks to the hon. gentleman, which was carried by acclamation. The Principal (Mr. George F. Gaussen) said that they were looking forward to the new building now in course of erection, and were determined to do all in their power to provide a thoroughly sound musical education to those young people who were entrusted to their care.

THE Chester Triennial Musical Festival will take place on Wednesday, Thursday, and Friday, the 25th, 26th, and 27th of next month. In the Cathedral, on Wednesday morning, Mendelssohn's "Elijah" will open the Festival. On Thursday Mr. Oliver King's setting of the 137th Psalm and Symphonic Cantata, for soli, chorus, and orchestra, composed expressly for the Festival, will be heard for the first time in public, together with Beethoven's Symphony in C minor, and Verdi's Requiem. On Friday morning Schubert's Symphony in B minor, Beethoven's "Egredi," and Mendelssohn's "Lobgesang" are to be given; and, on Friday evening, Gounod's "The Redemption" will end the music in the Cathedral. In the Music Hall, on Wednesday evening, Sullivan's "The Golden Legend," and, on Thursday evening, a Miscellaneous Concert, form the attractions. Madame Nordica, Miss Anna Williams, Miss Damian, Madame Delle Cole, Mr. Edward Lloyd, Mr. Grice, Mr. W. Nicholl, Mr. W. H. Brereton, and Mr. Santley are the vocalists. The band and chorus of 300 performers has for leader Herr Straus; the organist is Mr. J. T. Hughes; and the Conductor, Dr. Joseph C. Bridge, M.A. The Rev. C. H. Hylton Stewart, M.A., Precentor of the Cathedral, is the Honorary Secretary. The Festival will be inaugurated by Special Services on Sunday, July 22. At Evensong the "Hymn of Praise" (Mendelssohn) will be sung, and the greater part of the Cathedral will be reserved for the working classes only, who will be admitted free.

WITH respect to the *début* of Madame Patti in Buenos Ayres, the *Standard* of Buenos Ayres of April 6 says:—"The greatest theatrical performance ever witnessed in the Plate came off on Wednesday night in the Politeama with the *début* of Madame Adelina Patti in Rossini's immortal "Barber of Seville." The rank, wealth, and fashion of this city, which has the reputation of having more millionaires than any other of the same size and population, were gathered to welcome the gifted and beautiful *diva*, and never have we seen a local theatre more crowded and more resplendent. Every box and seat in the vast theatre was occupied, and the audience must have out-numbered 2,500 persons. With regard to the rendering of the 'Barber,' everything and everybody were overlooked except *Rosina* and *Almaviva*." In a leading article in the same paper of April 7 it is said:—"The great event of the fortnight has been the arrival of Madame Adelina Patti and her *début* at the Politeama, the largest theatre in this city. Her enterprising *impresarios*, Messrs. Ciacchi and Grau, are reaping a golden harvest, and it is calculated that the talented *diva*'s voice represents the capital of an average Argentine Railway Company. She is paid £1,000 a night and fifty per cent. of the profits above 10,000 dollars receipts. An idea of the returns of a Buenos Ayres theatre may be gathered from the fact that the night Patti's *début* took place the *impresarios* netted in entrance tickets alone twenty thousand dollars (£4,000), a figure that may interest theatrical managers in all parts of the world."

THE last Concert of the season was given by the professors and students of the Stamford Hill Academy of Music, on the 15th ult., in the Assembly Rooms, Stoke Newington, to a crowded audience. The ladies forming a choir, which completely filled the orchestra, were under the *bâton* of Dr. Pringuer, and the accompaniments were principally undertaken by Mr. Fountain Meen; whilst on the programme also appeared the names of the Principal of the Academy, Madame Ashton; Herr Adolphe Brouil, Miss Lily Adam, and Miss Alice Ashton, and of students, Madame Kate Coldrey, Miss Lottie Smallman, Miss Ida Durrant, Miss Louise Auther, and Miss Phillips. The first part of the programme was

almost entirely occupied by the late Henry Smart's Cantata, "King René's Daughter," the performance of which excited considerable interest. The other portion of the first part consisted of two very pleasing part-songs by Miss Nunn and Miss Wrightson (students), a pianoforte solo by Miss Lily Adam, a humorous hunting song by Mr. A. Lang Smith, a song by Miss Zita Jimenez, with violin *obbligato* by Miss Daisy Ashton, and a recitation by Mr. Dacres Smith. In the second part were performed two violin solos by Miss Philips, a pianoforte quartet by Mr. Fountain Meen and pupils, two violoncello solos by Herr Brousil, and "In the chimney corner," by Madame Ashton (encored). Carulli's part-song "Good Night" concluded the Concert.

A CONCERT was given at the Birkbeck Institution on Saturday evening, the 26th ult., in aid of the widow and children of the late Mr. William Fitzhenry. The vocalists were Misses Mary Beare, Ethel Winn; Mesdames Marian McKenzie, Florence Winn; Messrs. Edwin Bryant, Arthur Thompson, Sidney Barnby, H. L. Fulkerson, G. W. Forington, Stanley Smith, and Thurley Beale; a very good selection of songs, duets, and glees was rendered by the above-mentioned artists. The March from Gounod's "Reine de Saba" and Sullivan's Bourrée "Merchant of Venice" were well performed by an efficient orchestra under the direction of Mr. Berthold Tours. Kalliwoda's violin duet, Introduction and Rondo, was played by Messrs. Gatehouse and Greebe, who, in response to an encore, played Ersfeldt's "Schlummerlied." Mr. J. Kift gave Corney Grain's humorous song "Our Daughters," with much effect, and Mr. Stedman's choir of girls and boys, in costume, sang Crowe's vocal Waltz "The Gipsies." The programme was varied by two recitations, "The Coachman's Story," by Mr. Rendle, and "A tragedy in five acts," by Mr. Charles Fry. We must not omit to mention that Mr. J. E. West and Mr. Alfred Izard were at the pianoforte, the latter especially displaying exceptional taste in his accompaniments. It is gratifying to state that a substantial sum was realised by the Concert.

A CONCERT was given in the Vestry Hall, Hampstead, on Tuesday evening, the 1st ult., by the Primrose Hill Choral Society, under the direction of Mr. George Calkin, on behalf of the funds of the Boys' Home, Regent's Park Road. The first part of the programme was devoted to a performance of Gaul's "Holy City," the solo vocalists being Miss Mary Willis, Mrs. Lindley White, Miss Annie Calkin, Miss Thompson, and Messrs. Lance and Arthur Calkin, all of whom contributed to the success of the Cantata. The singing of the choir, under the *bâton* of their Conductor, Mr. George Calkin, was characterised by great precision and prompt attention to the marks of expression, Mr. George Gear, who presided at the pianoforte, deserving notice for his careful rendering of the accompaniments. The instrumentalists in the second part of the Concert, which was miscellaneous, were Mrs. Francis Ralph (pianoforte) and Mr. Edward Howell (violoncello), whose efforts were duly appreciated by an enthusiastic audience. The same vocalists as in the first part again delighted the audience by their respective solos, Miss Mary Willis obtaining an encore for her artistic singing of Pacini's Aria "Oh! con lui mi fa rapita" (Saffo). The Concert was brought to a close with the Madrigal "Sing a joyous roundelay" (J. Barnby).

AN exhibition of Mr. Edison's new phonograph, especially in the reproduction of singing and the sounds of musical instruments, was given, on the 11th ult., at the inventor's laboratory. The *Daily News'* correspondent says that experiments were made with the pianoforte, violin, cornet, and clarinet, separately and together. For recording the music of the pianoforte, a funnel of cardboard 5-ft. long and 2-ft. in diameter at the bell was placed with the bell above the strings of the pianoforte, and the small end at the mouthpiece of the phonograph. The version of some chords and a polka was clear, distinct, and musical. Even the vibration of the strings when the chord was struck was perfectly audible, and the result loud enough and musical enough to give pleasure to a sensitive ear. With the funnel for magnifying the sound placed on the machine, the music sounded as the music of a pianoforte might coming through a thick partition. Every note could

be heard, but much of the musical effect was lost. The phonograph's reproduction of music was invariably a trifle sharper in pitch than the original. Of the different instruments tried, the cornet gave back the loudest and clearest tones, easily distinguished twenty or thirty feet from the diaphragm.

ON the 11th ult. a Concert was given at Princes' Hall in aid of the fund which is being established for the benefit of Mr. Constantine. This veteran and highly respected musician, who is over seventy years of age and stricken down with paralysis, was for more than forty years the untiring assistant of the late John Hullah as one of the pioneers of "Music for the Million." His long illness has exhausted his small savings. The list of artists who took part in the Concert included Mesdames Rose Hersee, Agnes Larkcom, Mackenzie, and Patey; Messrs. W. H. Cummings, Iver McKay, Pyatt, George Grossmith, and other vocalists; Mdlle. Eugénie Dratz (clavi-harp), Miss Chaplin (violin), Mr. Radcliff (flute), and other instrumentalists; also Mr. Beerbohm Tree, M. Marius, and Mr. Charles Fry as reciters, the last-named making a great success with "A tragedy in five acts," for which he accepted an encore. The proceeds of the Concert were not so large as it was hoped that they would be, but subscriptions, however small, may still be sent to the "Constantine Fund" at the London and County Bank, Covent Garden, or to the Hon. Sec., Mr. A. R. Rogers, Crichton Club, Adelphi Terrace, W.C.

DR. STAINER played his last service as Organist of St. Paul's Cathedral on the morning of the 4th ult., and was the recipient of a testimonial presented by the Vicars and assistant Vicars-Choral of the Cathedral, consisting of a beautiful album containing the portraits of all the members of the choir, with their signatures, together with a pair of beautiful ormolu and enamel candlesticks, an inkstand, and a mirror with an elegant frame, all to match. The special Sunday evening choir had previously, on April 20, given him a brass clock, a pair of candelabra, and an inkstand, subscribed for by past and present members of the choir, and presented in their name by Mr. Henry Hamer, the Honorary Secretary. Dr. Martin, who has been appointed Organist of St. Paul's Cathedral in the place of Dr. Stainer, was born at Lambourne, in Berkshire, in 1844. He took the degree of Mus. Bac., Oxon., in 1868, and was created Mus. Doc. in 1884. He is a member of the College of Organists, and has for some years past been Sub-Organist and Choirmaster at St. Paul's. His compositions, apart from a few songs and part-songs, are almost exclusively set to sacred words.

MR. ALFRED MOUL has been appointed the representative for the British Empire for all the important copyright interests vested in the French Society of Authors, Composers, and Music Publishers (Société des Auteurs, Compositeurs, et Editeurs de Musique) and the International Literary and Artistic Association (L'Association Littéraire et Artistique Internationale). This representation is the outcome for practical purposes of the International Copyright Convention recently entered into at Berne, which came into operation in December last. Under the auspices of the above-named French societies, reciprocal representations have been established at Berlin, and the other capitals of the several countries which have joined the Copyright Convention, inclusive of Great Britain, France, Germany, Italy, Belgium, Switzerland, and Spain. The prevention of unauthorised performances, the detection of literary and artistic piracies, and the defence generally of all forms of copyright to which the Convention extends new and very important protection, and the charge of any commercial interests in copyright which may be referred to them, will be comprised within the business of the Society.

THE Blackheath Choral Society gave an excellent Concert on April 27, when Mendelssohn's "Athalie" formed the principal feature in the programme. The solo parts were sung by Miss Bertha Moore, Miss Marguerite Serruys, and Miss Clara Myers, the first-named lady singing the music with exceptional power and dramatic effect. The choruses were efficiently sung, and the orchestral accompaniments were most admirably played by the Royal Artillery Band, the whole being under the able and skilful



direction of Mr. Zaverthal. Considerable effect was made by Mr. Charles Fry in reciting the illustrative verses, the reader being rewarded with hearty applause after the long accompanied recitation. The second part of the Concert was miscellaneous, and comprised songs by the artists named and two part-songs by the choir, the orchestra playing with effect Haydn's Farewell Symphony and Mendelssohn's Concerto in G minor, the pianoforte part being taken by Mr. H. R. A. Robinson.

On the 14th ult. the annual *Conversazione* of the members of the Committee, the advanced section of the London Sunday School Choir, and the orchestral band, was held at the Abbey Street Schools, Bethnal Green Road, which were tastefully decorated for the occasion. A valuable collection of MSS. scores, &c., kindly lent by Messrs. Novello were displayed to view, and excited much interest. Messrs. Ebenezer Prout, Thomas Wingham, Frederick Evans, Luther Hinton, and other friends also exhibiting autographs, pictures, curios, &c., and the Hackney Microscopical and Natural History Society kindly attended and exhibited their valuable instruments. In the adjoining rooms Recitals were given by Mr. H. Dacres Smith and Mr. W. G. Churcher, and Concerts by the Welsh Vocal Union and other professional friends, the large audience much appreciating their kind services. The arrangements, undertaken by Mr. David Davies, the Choir Organist, were excellent, and reflect great credit upon him.

On Coronation Day, the 28th inst., a special Festival Service will be held in Westminster Abbey in aid of the funds of the Westminster Hospital. The music for the Responses and Special Psalms is to be that which was arranged and composed by Dr. Bridge for the Jubilee Service last year, followed by Gibbons's "Hosanna," Berlioz's *Te Deum*, and Handel's Coronation Anthem, "Zadok the Priest." The Abbey Choir will be augmented for the occasion by members of the Bach Choir and Royal College of Music Choir, and a contingent from the Cambridge University Musical Society. The orchestra will be supplied chiefly from the Royal College of Music. The *Te Deum* will be conducted by Prof. Villiers Stanford, Dr. Bridge playing the important organ part in this work, and conducting the rest of the Service. A small portion of the collection will be set aside as a contribution towards the erection of the statue of Orlando Gibbons at Cambridge.

The London Church Choir Association held its fifteenth annual Festival in St. Paul's Cathedral, on Thursday, April 26. About 800 members attended, and the effect of this vast body of voices in the Processional Hymn, in Tallis's Responses, and in the Special Psalms (which were sung to fine chants by Dr. G. C. Martin) was extremely imposing. On former occasions special music has been composed for the festival, but there was no novelty in the present service. The Magnificat and Nunc dimittis were by Mr. Eaton Fanning, the Anthem "Lord, thou art God," by Dr. Stainer, and at the close Beethoven's Hallelujah Chorus from "The Mount of Olives" was sung. In these there was occasional unsteadiness in spite of Dr. Martin's careful conducting, due no doubt to the impossibility of obtaining general rehearsals. The sermon was preached by the Bishop of Marlborough.

The Hampstead Choral Society gave a Concert at the Vestry Hall, Hampstead, on April 30, when Mendelssohn's "Athalie" and Hoffmann's "Melusina" were performed. The solo parts in the former work were effectively rendered by Mrs. George Gill, Miss Edith Mansbergh, and Miss Nettie Barker, and in the latter by Miss Rider, Miss Watts, Mr. T. J. Grylls, and Mr. George Gill. The choruses were sung with much spirit under the vigorous direction of Mr. W. Coenen, who also played a Rhapsodie by Liszt between the two works. The verses in "Athalie" were admirably recited by Miss E. M. Churchill, who displayed dramatic power and excellent enunciation. The pianoforte and harmonium accompaniments were played by Miss Alice Edmunds, Miss Amy Gill, and Mr. G. Boddington Smith; Mr. T. E. Mann and Mr. J. Smith giving efficient aid in the horn parts in "Melusina."

Mr. HARRY E. WARNER, Organist of the Parish Church, Kew, gave a most successful Pupils' Concert at the College Hall, Richmond, on the 16th ult. A good programme had

been prepared, containing many items of interest, and great credit is due for the manner in which they were rendered. Mendelssohn's "Presto," from the G minor Concerto, was performed by Miss Thurston, accompanied on a second pianoforte by Miss Scott, and Mr. Warner on the organ. Beethoven's Sonata in F (Op. 10) was given with much spirit by Miss Guyon. Miss Wild gave a refined rendering of Schubert's "Impromptu" in A flat (Op. 90). Miss Cullum, Mrs. Walter Tudor, and Miss Wise were responsible for the vocal selections, while the Pupils' string band (led by Mr. Louis Robbins) gave a capital performance of several pieces of a light and pleasing nature.

Dr. WM. SPARK, the well-known Leeds Organist, is about to publish—with numerous portraits—his "Musical Memories, Past and Present," including notices of Costa, Meyerbeer, Mendelssohn, Spohr, Benedict, Sebastian Wesley, Bishop, Sterndale Bennett, Sir John Goss, Wallace, Balfe, Thalberg, George Linley, Grisi and Mario, Titiens and Giuglini, the Macfarrens, Smart, Patti, E. J. Hopkins, Hatton, &c., together with other articles on various musical subjects; a Musical Tour in North Germany, a Week's Music in London, Scraps, Anecdotes, &c. The greater number of the notes were written for, and published in, the *Yorkshire Weekly Post*. Dr. Spark has added much other matter to give the book additional interest to the reader, and there is no doubt that it will be both interesting and valuable.

At a meeting of the United Richard Wagner Society (London Branch) at Trinity College, on the 2nd ult., Mr. Louis N. Parker read an interesting paper on the popularisation of Wagner's method, especially in the provinces. Speaking of the musical barrenness in third-rate country towns, he advocated the formation of amateur operatic societies for the performance of the older operas of Gluck, Mozart, &c., and so on by slow degrees to the works of the Bayreuth Master. An animated discussion followed in which Mr. F. Praeger, Mr. Armbruster, Mr. H. F. Frost and others took part, and the general feeling seemed to be that the prejudice still existing against the theatre, especially in provincial centres, would prevent the realisation of Mr. Parker's ideas.

THE sixth annual Concert of the orchestral band in connection with the South London Institute of Music, Camberwell New Road, was held on Wednesday evening, the 2nd ult. Miss Minnie Morley sang "Quando a te lieta" ("Faust") and the "Lost Chord" (with orchestral accompaniment); Mr. T. E. Gatehouse performed Andantino and Rondo from De Bériot's Second Concerto for violin and orchestra; Mr. Venables' Choir sang "Song of the Vikings," "Hark! 'tis the horn of the hunter," "Kate Dalrymple," "God and King," &c.; the orchestra performed Mendelssohn's "Scotch" Symphony in A, incidental music to the "Merchant of Venice," Ballet music from "La Reine de Saba" (Gounod), and Overture "Masaniello" (Auber). Mr. Leonard C. Venables conducted.

In connection with the Finsbury Choral Association it is proposed to establish an Institute of Music. To inaugurate the commencement of this undertaking a grand Bazaar will be held in Holloway Hall, on Tuesday, Wednesday, and Thursday, the 5th, 6th, and 7th inst. The first day the Bazaar will be opened by the Lord Chancellor, on the second by Dr. A. C. Mackenzie, and on the third by S. D. Waddy, Esq., M.P. The proceeds will be applied to aid the Finsbury Choral Association, which has the sanction and support of all the professional men of the district. A Concert will be given on each of the three evenings, which will be supported by many well known artists, both vocal and instrumental.

On Thursday, April 28, the members of the St. John's Choral Society, Lewisham, gave their third and last Subscription Concert in the Church Room, under the direction of Mr. F. A. Bridge. The work performed was Cowen's Dramatic Oratorio "Ruth," the soloists being Miss Simson, Miss F. Wilson, Miss L. Pyne, Mr. E. Harris, Mr. Duckworth, and Mr. Kenneth Britton, all members of the Society. The hall was, as usual, crowded, and the Concert most successful. Mr. Frederic Leeds was the accompanist. At the previous Concerts given by the

Society this season, the programmes consisted of Mendelssohn's "Elijah" and Barnett's "Ancient Mariner," and a miscellaneous selection.

THE choir of Brockley Presbyterian Church gave a Concert of Sacred Music on the 1st ult. They were assisted on this occasion by some members of the St. John's, Forest Hill Presbyterian Church Choir, and others. The programme included excerpts from the works of Haydn, Mendelssohn, Schubert, Leslie, Cowen, Pinsuti, Stainer, Sterndale Bennett, &c., performed by Misses Hart and Woodward, Mrs. Cockell, Mrs. Daniell, Mrs. Pellatt; Mr. Cockell, Mr. W. A. Howard, and Mr. C. M. Ohren. The choruses were well sung, under the direction of Mr. W. Cowper Pellatt (the Precentor), and Miss Edith E. Edwards (Organist of the Church) gave a solo and played the accompaniments upon the organ.

THE choir of the East Hill Baptist Chapel, Wandsworth, gave its annual Concert of sacred music on the 10th ult. to a large and appreciative audience. Selections from "Judas Maccabæus," "St. Paul," "Messiah," and "Elijah"; also anthems by Sydenham, Mee Pattison, Elvey, and Sullivan were sung in a highly creditable manner by the choir, which numbered sixty voices. The soloists were Miss Winifred Parker, Miss Maude Hayter, Miss Collin, Mr. W. Newton, Mr. C. Bond, and Mr. Edward Bowles. Mrs. Beattie West presided at the pianoforte, Mr. J. B. Howlett at the harmonium, and Mr. John Ullrich, Choirmaster of the chapel, conducted.

MR. G. SHINN'S Oratorio the "Captives of Babylon" was given by the choir on April 30, to a large and appreciative audience in the Brixton Methodist Free Church, Railton Road. The choir was conducted by Mr. W. Robinson. The soloists were Miss M. Snell, Mrs. Cable, and Messrs. Sice and Poole; and in addition to the organ, played by Mr. J. M. Cable, the accompaniments included a pianoforte and a band of nearly sixty performers. The same work was given on the 17th ult. at Sutherland Congregational Chapel, Walworth Road. The soloists were Miss Langridge, Mrs. Keesey, Mr. H. Hicks, Mr. C. Hardy. There was a large chorus, accompanied by St. Paul's (Walworth) orchestral band. Mr. W. J. Varney, Organist of St. Stephen's, Walworth, presided at the organ, and Mr. J. H. Ellison conducted.

ON Tuesday, the 15th ult., a Concert of Sacred Music was given at Willoughby Road Wesleyan Chapel, Hornsey. The first part consisted of the Cantata "A Daughter of Moab" (Andrew), in which the principal vocalists were Madame Barter, Mrs. and Master Bradford, Mrs. Alleyn, Mrs. M. Cross, and Messrs. G. Jarrett, Alleyn, and Scutt. The second part consisted of various solos by Miss J. Young, Miss E. Wolfenden, Master H. Woodrow, Mr. H. Frome, and Mr. R. Wolfenden. Miss Kilner and Mr. W. R. Parker were the accompanists, and Mr. J. R. Kilner (the chapel Organist) conducted.

MR. ERNEST BIRCH gave an interesting Vocal Recital at Sir Morell Mackenzie's house in Harley Street on the 8th ult. He gained a great success in Purcell's "Mad Tom" and a fine operatic aria of Handel's. Madame Clara Samuëll received an ovation for a new song by Ernest Birch, entitled "The Parting Hour." A new duet too, by the same composer, was well sung by Madame Clara Samuëll and Miss Damian. Mr. James Fernandez recited, and Miss Geraldine Morgan (pupil of Joachim) played some solos on the violin with much charm. Miss Bessie Waugh and Mr. H. C. Deacon accompanied.

A CONCERT was given on the 1st ult., at St. Mark's Vestry Room, Battersea Rise, by the St. Mark's Choral Society, when Mendelssohn's "Hymn of Praise" was performed in a highly creditable manner, under the conductorship of Mr. H. Bray. The soloists were Madame Isabel George, Miss Emilie Whitehead, and Mr. Reginald Groome. In the second part of the programme some part-songs were sung by the choir; songs were given by the vocalists named, and violin solos by Signor Luigi Méo. Miss Grace Smith presided at the pianoforte, and Mr. E. P. Atkins was the Organist.

MR. F. LOUIS SCHNEIDER'S orchestral and vocal evening Concert, given at the Athenæum, Shepherd's Bush, on

Saturday, April 28, was very successful. The vocalists were Miss Grace Henley, Miss Frances Hipwell, Mr. Conrad King, and Signor Villa. The Ealing Orchestral Society, under their Conductor, Mr. F. Louis Schneider, contributed several items of interest, and solos were played by Mr. G. Dinelli (violin), Mr. Lancaster (piccolo), and Mr. H. G. G. Wilkins (cornet). The accompanists were Messrs. G. Dinelli and F. Louis Schneider.

MR. REGINALD GROOME gave his annual Grand Evening Concert at the Athenæum, Camden Road, N.W., on the 17th ult. He was assisted by the following well-known performers: Miss Clara Leighton, Miss Mary Owen, Miss Mary Morgan, Mr. Edward Branscombe, Mr. Arthur Thomas, Mr. Ernest Birch, Mr. Stanley Smith, and Mr. Franklin Clive. Solo violin, Miss Kate Chaplin; solo pianoforte, Mr. Edwin Samson; pianoforte, Miss Ada Raven, Mr. Sydney Cooke, and Mr. F. A. W. Docker. Mr. Groome made a decided success in two beautiful songs by Dvorák.

WE are requested to state that Mr. Walter Bache's library of music has been arranged with a view to placing it at the disposal of the public, conductors, and others, who may wish to make use of it. It includes about forty scores of Liszt's original orchestral works, besides some of his orchestral arrangements, pianoforte music, and songs; the scores of Beethoven's, Mozart's, and Haydn's Symphonies; some scores of Wagner's, Berlioz's, &c. These works can be had at any time on application to Miss Constance Bache, or through Messrs. Stanley Lucas, Weber and Co., from whom a catalogue of the music can also be obtained.

THE Sacred Cantata "The Woman of Samaria," by Sir Sterndale Bennett, was given in the place of the Anthem at Evensong on Sunday, April 29, at St. Mary's Church, the Boltons, South Kensington. Both Cantata and Evening Service were accompanied by full orchestra, and Mr. Abdy Williams, Organist and Choirmaster of the Church, conducted. The choir and the newly organised Boltons Musical Society sang the music; and we believe that this is the first occasion on which, on Sundays, this experiment has been tried in the West-end of London.

THE Wycliffe Chapel Choir gave an excellent performance of Haydn's Oratorio the "Creation," in the Chapel, Philpot Street, E., on the 5th ult., under the direction of the Choirmaster, Mr. George Merritt, assisted by Miss Ethel Winn, Mr. J. H. Müllerhausen, and Mr. W. P. Richards, and an excellent orchestra, under the leadership of Mr. F. Wilson Parish. Solo flute, Mr. Frank Jolly; kettledrums, Mr. Cole; pianoforte, Miss Marian Bonallack; and organ, Mr. F. A. Jewson, F.C.O. The choir sang the choruses throughout effectively.

THE North-East London Choral Society gave the second Concert of the present season at the Morley Hall on the 16th ult., when the programme consisted of an excellent rendering of Gade's "Crusaders" and a miscellaneous selection. Soloists: Miss Kate Fusselle, Miss Rose Dafforne, Mr. T. W. Hanson, and Mr. Herbert Budge; violin, Miss Rosabel G. Watson; pianoforte, Mr. Fountain Meen; harmonium, Mr. Louis B. Prout; Conductor, Mr. John E. West. There was a fairly large and appreciative audience, and the Concert was a musical success.

DR. JOSEPH PARRY, of Swansea, has been appointed to the Musical Lectureship in the University College of South Wales, vacant by the resignation of Mr. Clement Templeton. The concerts of chamber music, instituted by Mr. Templeton three years ago, were successfully continued last winter. Six concerts were given, in which Messrs. Gompertz, Ludwig, Peiniger, Oul'd, and other distinguished artists took part. It is the intention of the College authorities to give an equally interesting series of Concerts next session, beginning in October and ending in March.

THE Regent's Park Choral Society gave its annual Concert on the 7th ult., under the conductorship of Mr. John C. Ward. The programme was miscellaneous, and included "The Revenge" (Dr. C. V. Stanford), Anthem "O where shall wisdom be found?" (Dr. Boyce), a selection from J. S. Bach's comic Cantatas, and part-songs by J. G. Callcott and F. W. Löhner, together with other *morceaux*, vocal and instrumental, including duets

for violin and piano, played by Misses Collins and Addison, and a new song composed by Clementine Ward.

MR. T. B. DOWLING has entered upon his duties as Organist of St. George's Cathedral, Cape Town. He was formerly organist of St. Philip's, Regent Street, and brought credentials of the highest character both as to his professional ability and as to his personal qualities. He succeeds Mr. C. N. Thomas, who for many years enjoyed the highest opinions of the choir and congregation. No better wish can be framed for Mr. Dowling than that he may deserve and hold equal favour.

A CONCERT was given by the Merchant Taylors' School Choral Society on the 8th ult. The principal item in the programme was Edmund Rogers's humorous Cantata "John Gilpin; or, the Ride to Ware," which was very creditably rendered by the choir of the Society. A small string band added greatly to the success of the performance, with Mr. W. E. Stark at the pianoforte and Mr. G. Belcher at the harmonium. Mr. Edmund Rogers conducted.

THE thirteenth annual Concert was given by the Choir of Holy Trinity Church, Islington, at Wellington Hall, on the 18th ult. Romberg's "Toy Symphony," well rendered by the choir boys, formed a prominent item in the programme. Mr. Arthur Parker's violin solo, Mr. Leefe's flute solo, and the singing of the choir gave great enjoyment to all assembled. Mr. Lawrence Major (Choirmaster) conducted, and Mr. Herbert Pearsall (Organist of Holy Trinity) presided at the pianoforte.

THE Kyrle Choir, under the direction of Mr. F. A. W. Docker, gave a performance of "St. Paul," on the 9th ult., in St. John's Church, Walworth. Soloists: Miss Ellen Tuer, Mrs. Oram, Mr. John Probert, and Mr. Albert Oram; and on the 16th ult. a performance of "The Messiah" in St. Michael's, Binglefield Street, Caledonian Road. Soloists: Mrs. Stanesby, Mrs. Tooth, Mr. John Probert, and Mr. James Blackney. Mr. E. H. Turpin accompanied on the organ at both performances.

AT Wood Green, on the 15th ult., a Concert was given in aid of the Morley Seaside Home, St. Margaret's, near Dover. Miss Adela Duckham gave Sarasate's "Zigueurweisen" and Andante and Finale from Mendelssohn's Concerto; the audience demanded and obtained an encore after her first solo, and Miss Duckham gave Moszkowski's "Gipsy Dances." The pianoforte accompaniments to the violin solos were played by Miss Lilly von Kornatzki. Miss Clara Dowle was the vocalist.

ON April 29 an Organ Recital was given by Mr. O. E. F. Cobb, Organist and Choirmaster of St. Stephen's, Canonbury, and at the People's Palace, when a selection from the works of the following composers was given: Bach, Handel, Dr. E. J. Hopkins, E. Silas, Dr. W. Spark, Dr. E. T. Chipp, George Hepworth, Sir F. A. Gore Ouseley, and J. E. West. The "Religioso," from Francesco Berger's Suite in G, was also included in the programme.

THE Stock Exchange Amateur Orchestral Society gave its third and last Concert for the present season at St. James's Hall on the 9th ult. Exceedingly creditable performances were given of Mendelssohn's "Scotch" Symphony, the Ballet music from "La Gioconda," and the Overtures "Coriolan" and "Mireille." The Conductor, Mr. George Kitchen, deserves much credit for the present highly efficient condition to which he has brought his amateur instrumentalists.

ON Wednesday, the 9th ult., at the Princes' Hall, Madame de Llana gave a Pianoforte Recital. This talented pianist was assisted by Mr. Ben Davies and Mr. Bernhardt, violinist. The programme was made up of selections from Beethoven, Mendelssohn, Grieg, Dvorák, Chopin, and Liszt. Greig's interesting Sonata in C minor, for pianoforte and violin (Op. 45), was rendered by Madame de Llana and Mr. Bernhardt. Mr. Ben Davies's songs were given in excellent style.

A SUCCESSFUL Orchestral Concert was given at the Assembly Rooms, Putney, on Friday, the 4th ult., by the students of the School of Music, the band consisting of about thirty-five performers, ladies and gentlemen, led by

Mr. H. Gibson, and conducted by Mr. Frank Barnard, principal of the school. A pianoforte solo was played by Miss S. Green—Presto movement from Sir Sterndale Bennett's Fourth Concerto, with orchestral accompaniment.

ON Thursday, April 26, Mr. von Zastrow gave a Concert of Drawing Room Music at the Glendower Mansions, South Kensington. There was a very distinguished audience, including the Prince of Mantua. The performers were Miss Adela Duckham (solo violinist), Miss Lilly von Kornatzki (solo pianist); vocalists, Mesdames Foresta and Inglis, and Messrs. Templar Saxe and Claude Trevor.

THE Members of the St. Augustine's (Honor Oak) Choral Society gave their concluding Concert for the season on the 1st ult., when very satisfactory performances of Spohr's "God, Thou art great," Mendelssohn's 42nd Psalm, and Sterndale Bennett's "May Queen" were rendered, under the direction of the Society's Conductor, Mr. Seymour Smith.

ON the 11th ult., after the usual weekly rehearsal of the choir, a testimonial, consisting of a purse containing fifteen guineas, was presented to Mr. R. Felix Blackbree, the Organist and Choirmaster of St. James's Church, Knatchbull Road, Camberwell, by the Rev. J. D. Dyke, Rural Dean and Vicar of the Parish, the churchwardens, and gentlemen of the choir.

MISS ROSINA ISIDOR, an English singer, chiefly associated with the Italian operatic stage, gave an evening Concert at St. James's Hall on the 12th ult., and sang several pieces with good effect before a numerous audience. Among the other artists who assisted were Miss Damian. Mr. Harper Kearton, Mr. H. Plunkett Greene, Mr. Carl Formes, and Mr. Theodore Werner.

THE South Hackney Presbyterian Choral Society gave a performance of Mendelssohn's "Hymn of Praise," preceded by a miscellaneous selection, at St. Thomas's Hall, on the 2nd ult., the principals being Madame Clara West, Madame Moore, Mr. J. H. Müllerhausen, &c. Organist, Miss Annie E. Holdom, L.R.A.M.; pianist, Miss Racie Smee, R.A.M.; Conductor, Mr. Peter McAuslane.

A RECITAL was given on the fine organ at St. Michael's, Bowes Park, N., on Monday, the 14th ult., by Mr. H. W. Weston, F.C.O., of Balham Parish Church. An interesting programme was played, an Organ Sonata by Dr. Bridge, and movements by Handel and Rheinberger forming the principal items. The vocalists were Messrs. C. J. Barrett and H. J. Baker.

THE Paddington Choral Union gave an excellent rendering of Handel's "Judas Maccabeus" on Tuesday, the 15th ult. The soloists were Madame Clara West, Miss Rose Dafforne, Mr. J. H. Müllerhausen, and Mr. Daniel Price. Organist, Mr. Horace G. Holmes. Conductor, Mr. J. H. Moon.

THE Duc de Frias, Civil Governor of Madrid, died on the 20th ult. His first wife was Victoire Balfé, the daughter of the composer of the "Bohemian Girl," "The Talisman," and other operas. She died in 1871, leaving three children, the eldest of whom, Bernardino, Count de Haro, now Duc de Frias, was educated at Eton College.

MR. H. W. WESTON, F.C.O., gave a Recital at Balham Parish Church on Whit Sunday, after Evensong, to a large congregation, when the programme included works by Meyerbeer, Handel, Sterndale Bennett, Rheinberger, S. S. Wesley, and a new Meditation in E flat, for the organ, by the performer.

MADAME EDITH DANIEL gave her annual Concert on Monday evening, the 7th ult., at Brixton Hall. Madame Daniel was supported by Miss Agnes Larkcom, Miss Helen D'Alton, Mr. Henry Guy, Mr. Frederick Bevan, Madame Dunbar Perkins (violin), and Mr. Turle Lee (pianoforte).

THE Handel Society gave a performance of the Oratorio "Samson" at Portman Rooms, Baker Street, on Friday evening, April 27, to the residents of the Homes for Working Girls in London. Over eight hundred young women were present.

MR. AMBROSE AUSTIN's Benefit Concert is to take place on the 13th inst., at St. James's Hall. The number and

qualifications of the artists, together with the undoubted claims of the *bénéficiaire*, will make the Concert memorable in the events of the season.

MR. EDWIN BARNES gave two Organ Recitals, interspersed with vocal music, on the large and improved organ at the School for the Blind, Swiss Cottage, on the evenings of the 12th and 19th ult.

AN Organ Recital was given at Holy Trinity Parish Church, Rotherhithe, on Whit Sunday, by Mr. Ernest R. Foster. A selection from the works of Handel, Beethoven, Bennett, Bach, and the player formed the programme.

MR. NORMAN CUMMINGS, son of the well-known tenor, teacher, and conductor, Mr. W. H. Cummings, has made his *début* at Leipzig as a pianist with marked success.

MR. G. J. BENNETT has been appointed a Professor of Harmony at the Royal Academy of Music.

#### FOREIGN NOTES.

On the 7th ult. the Imperial Opera of Vienna celebrated the centenary of the first production there of Mozart's "Don Giovanni." The reception of the immortal masterpiece, one hundred years ago, was a very lukewarm one, the opera being repeated fourteen times during the same year (1788), and not resumed until ten years afterwards. The total number of performances of "Don Giovanni" at the Vienna Hof-Theater up to the present day is 474, the composer having received the paltry sum of 225 florins (about £19) for ceding the right of performance to the Imperial establishment in question.

The most copious and valuable collection of songs of the Minnesinger period, known as the Manesse Manuscript, has just been purchased by the German Government from the Paris National Library for the sum of 500,000 francs. The precious *codex* has been deposited in the Bibliotheca Palatina of Heidelberg, to which institution it originally belonged.

We hear from Munich that, owing to the state of his health, it is scarcely to be expected that Herr Levi will be able to conduct the forthcoming Bayreuth performances. In his stead Capellmeister Mottl will probably be the conductor of the "Parsifal" representations, and Dr. Hans Richter wield the *bâton* in those of "Die Meistersinger"—two worthy substitutes, at all events.

A highly successful performance of Goethe's "Faust" (first part), with incidental music by Herr Max Zeuger, has just been given at the Munich Hof-Theater. Goethe's world-drama, so recently illustrated, musically, by Heinrich Zöllner, would seem to afford an ever fruitful source of inspiration to composers, the number of settings, either in its entirety or melo-dramatically, of the work being already considerable.

Anton Rubinstein's Biblical drama "Sulamith" was produced in concert form on the 4th ult., at Berlin, under the direction of Herr Deppe, and met with a most favourable reception. This interesting, richly-coloured, and picturesque work was first produced five years ago at the Hamburg Stadt-Theater, the composer himself conducting, but has since been unaccountably neglected.

Wagner's early operatic work, "Die Feen," is in active course of preparation at the Royal Opera of Munich, where it will shortly be brought out for the first time on any stage. The score is about to be published by Herr Heckel, of Mannheim.

After many years of retirement from the lyrical stage, Madame Amalie Joachim made her appearance again in opera, on the 5th ult., at the Kroll'sche Theater of Berlin, in the title-role of Gluck's "Orpheus." The numerous audience which had assembled to witness the *rentrée* of the gifted artist were not sparing in their applause, and there seems to be every probability that the lady's services will be permanently secured by the operatic establishment referred to.

A Russian Opera Company inaugurated a series of performances, on the 6th ult., at the Berlin Victoria Theatre, with Glinka's "The Life for the Czar," which was very well received. This is the first time of a Russian operatic troupe having visited the German capital.

The well-known Hoch'sche Conservatorium, at Frankfurt, has just transferred its quarters to a fine new building

situate in the vicinity of the Eschenheimer Thor in that town. The inauguration took place, amidst appropriate ceremonies, on April 29.

Herr Julius Stockhausen, the eminent German baritone and unrivalled interpreter of his country's most refined *lieder*, commemorated, on the 26th ult., the fortieth anniversary of his first public appearance in the part of *Elijah*, at a performance of Mendelssohn's Oratorio, at Basle. In the same month, twenty-five years ago, Stockhausen undertook, for the first time, the rendering, at a Concert given in Vienna, of the entire series of songs known as "Die schöne Müllerin" and "Die Winterreise," by Schubert, with which his name has since become associated, both in Germany and elsewhere. Numerous tokens of regard and admiration were forwarded from all parts of the Fatherland to this veritable "meistersinger," on the interesting anniversary in question.

A new "infant prodigy" has been discovered at Vienna in the person of Leopold Spielmann, aged five, who plays Mozart's and Beethoven's Sonatas from memory, and with a degree of expression, we are told, truly surprising in one so young.

Weber's "Die drei Pintos," as completed by Herr Mahler, has now been most successfully brought out at the Dresden Hof-Theater, the first and third acts more especially eliciting enthusiastic plaudits, while several numbers had to be repeated.

Goldmark's new opera, "Merlin," was very well received on its recent first production at the Royal Theatre of Hanover.

At one of the Concerts recently given at Aix-les-Bains the programme included a capital performance of Sir Herbert Oakeley's festival march "Edinburgh," which was very well received by the audience. A Gavotte and Musette and a Minuet and Trio, &c., by the same composer, have also been performed during the series.

Bach's "Passions Musik" according to St. Matthew, was performed last month at the Paris Conservatoire, by the Concordia Society and the Conservatoire Orchestra, and is said to have produced a profound impression. The sublime work had only been performed in the French capital once before, some fifteen years since, under the direction of the zealous M. Lamoureux.

The popularity with modern French audiences of Hector Berlioz, so greatly neglected by them as he was during his lifetime, remains still unabated. M. Colonne recently conducted the forty-sixth performance at his Concerts of "La Damnation de Faust," when the hall was crowded, and, many having to be refused admittance, the performance was repeated the following week.

Among the interesting exhibits relating to music at the Bologna Exhibition, is to be found a series of important autographs by Spontini, sent by the authorities of Berlin, in which capital the composer of "Cortez" occupied for a number of years the post of Director of the Royal Opera.

The Royal Academy of Florence has added the following gentlemen to its corresponding members—viz., Niels W. Gade, Peter Tschaikowsky, Edvard Grieg, and Arthur Sullivan.

Signor Arrigo Boito, the composer of "Mefistofele," has been decorated with the Order of Merit of Savoy, a distinction which carries along with it the substantial benefit of an annual pension of 1,200 lire.

A fusion having taken place of the great publishing houses of Ricordi and Lucca, at Milan, the two will henceforth form one concern.

Peter Tschaikowsky is engaged upon the composition of a new opera entitled "The Captain's Daughter."

Astorga's famous "Stabat Mater" was recently performed at the Royal College of Music at Palermo, under the direction of Signor G. Micelli. Astorga was born at Palermo in 1681.

The Royal Academy of Music of Stockholm has ordered a medal to be struck in memory of the late Madame Jenny Lind-Goldschmidt.

Messrs. Rieter-Biedermann, of Leipzig, have just published two interesting and hitherto unknown compositions by Louis Spohr. They are both occasional works, one being a Cantata entitled "Der Frühling," for mixed choir, soli, and orchestra, written in commemoration of the golden wedding of the composer's parents; the other, a



Cavatina for soprano solo and a mixed choir, intended to celebrate the silver wedding of his daughter. They are said to be written in Spohr's best manner, and well adapted for performance by small choral societies.

A monument is to be raised to Beethoven at Philadelphia, in the shape of a statue of the composer, to be erected in Fairmont Park. Subscriptions have been opened for the purpose for some time past, and there is every probability of a speedy realisation of the scheme.

The town of Chicago is contributing to the cost of the Mozart monument in Vienna. The musicians of the Lake City have given two Concerts for this purpose, the amount obtained being 3,000 dollars.

A monument is being erected, at San Francisco, to Francis Scott Key, the author of the American National Hymn "The Star-spangled Banner."

Franz Goetze, a highly valued teacher of singing, and professor at the Leipzig Conservatoire, has just died at Dessau, at the age of seventy-four. The deceased artist was a pupil of Spohr on the violin, and became first violinist at the Weimar Theatre in 1833, when he found himself the possessor of a magnificent tenor voice, and eventually was able to exchange his place in the orchestra for that of a first tenor at the same theatre. Goetze retired from the stage in 1853, and has since then been engaged in teaching his art.

Ugo Errera, a distinguished amateur composer and pianist, and founder of the Liceo Benedetto Marcello of Venice, died in that town last month, aged forty-six.

The death is announced at Louvain, on April 28, of the Chevalier von Elewsky, *Maitre de chapelle* of the Church of Saint-Pierre, and a distinguished music-historian, aged sixty-three.

## CORRESPONDENCE.

### THE MINOR NOTATION OF THE TONIC SOL-FA SYSTEM.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Dr. Pole has earned the thanks of Tonic Sol-faists and movable doh-ists generally for his interesting account of the evolution of the practice of sol-faing the minor key from Lah. Dr. Pole offers no opinion upon the adaptation of the practice to modern music. I trust he will be induced to go further and investigate the natural causes why sol-faists cling so tenaciously to their Lah minor scale. Certainly it is not because of its venerable age (it is something to hear that Tonic Sol-faists are so conservative), but because it is convenient to-day that the Lah minor scale is adopted. The problem is psychological, not historical. Here is a method of impressing the mind's ear (not a mere nomenclature that conjures up no corresponding conceptions of effect) with musical relations by associating syllables with scale position. Each tone of a scale series has an effect derived *entirely* from its relations to other tones with which it is compared by an automatic effort of memory. Experience proves that each effect can be associated with a name. The names Doh, Ray, &c., answer this purpose. Thus the syllable "doh" marks the nuance of effect of a tone bounded above by a major third, a major fourth, and a major sixth, and below by a constant minor second, a minor third, &c. But Mr. Taylor would have Doh to stand as well for other different surroundings. The two uses of Doh thus advocated may be shown in the following manner:—

Lah, major sixth.	(b) La, minor sixth.
Fah, major fourth.	Fah, major fourth.
Me, major third.	(b) Ma, major third.
Doh.	Doh.
Te, minor second.	Te, minor second.
Lah, minor third.	(b) Ta, major second.
	(b) La, major third.

and so on with every other syllable. Experience shows that you can stand such an upset of interval relations as is found in chromatic music, because it is only temporary; but if the upset is prolonged, as on Mr. Taylor's plan it must often necessarily be, the syllables lose their mnemonic

power. Now, in teaching the major scale the numerous relations of Lah, te, doh, ray, me, fah become fixed, and the syllables are, of course, the expression of these relations. The greater part of the minor scale is then, as it were, ready for use. It is true that the function of the tones is altered when Doh ceases to be tonic. This fact, however, exercises singularly little influence over the mnemonic power of the syllables compared with the influence of altered interval surroundings. Really this experience goes to the root of the question. It is also true that the variability of the top tetrachord of the minor key leads to some disturbance of mnemonic effect. The minor key is a difficulty on any system, and must always be so, because of its inherent vagueness and comparative instability. If Mr. Sedley Taylor hopes to alter this by his plan of naming the minor key from Doh, the remedy will be worse than the disease. When all is said regarding the independent existence of the minor key, the fact remains that it is a poise of intervals different from that of the major key, and that this difference is, on the whole, most sympathetically expressed by the Lah notation.

Every experience of practice confirms the naturalness of the Tonic Sol-fa way of sol-faing the minor key. By the Lah notation the common modulations from a major key to the supertonic and mediant minor are expressed perspicuously, and sung easily by elementary singers. The alternative Doh notation would present almost insuperable difficulty in this case, because it would have to overcome the knack the ear has of regarding the Ray and Me chords as potential Lah chords. Then as to doctrine. A Tonic Sol-faist can hold any doctrine he likes regarding the dual relation of a minor key to its relative and tonic major keys. If Mr. Taylor merely aspired to alter some of the doctrines as to key and mode that are taught in some Tonic Sol-fa theory books, I should be inclined to go with him. It seems to me, however, that his proposals would create, rather than dispel, confusion. Lastly, it may be worth while to mention, that were the Doh minor scale adopted the Tonic Sol-fa notation lends itself freely to this expression of the minor.—Yours, &c.,

W. G. McNAUGHT.

### TO CORRESPONDENTS.

\* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur. Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

A WORKING MAN.—The best and cheapest way to learn music and to become an organist is to begin early in life, and to study under the best masters.

COUNTERPOINT.—Marpurg's Fugue in German may be procured through Messrs. Novello, Ewer and Co., complete with Examples, net 16s. There is no English edition.

K. C. P.—It is not necessary to obtain the consent of the poet before setting his words to music for those who enjoy litigation. It is, however, usually done, in the like manner that it is necessary to pay for an article before removing it from the shop unless credit is long, or that conscience is elastic.

QUERIST.—The degree is legitimate. We may take an early opportunity of speaking of its value in detail.

## BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ASHFORD, KENT.—The Orchestral Society gave its thirteenth Popular Concert on the 9th ult., when the following programme was carried out most successfully: Haydn's Symphony in G, Overture *Le Chevalier Breton*, Stephanie Gavotte, Scotch Fantasia "Robert Bruce," Selection from *La Belle Helene*, Rondo-Quintet by Beethoven (pianoforte and wind), "Meditation sur un Prelude de Bach" (Gounod), violin, harp, &c.; Andante and Allegro, Quartet in C (Prout), pianoforte and strings; and songs and glees by members of the church choir.

**BOSTON SPA, YORKSHIRE.**—A very successful Concert was given in the Trustees' Hall on the 18th ult., before a large and fashionable audience. Miss Selina Quick and Miss Frances Harrison both gave several solos and duets, affording the audience much pleasure by their tasteful rendering. Miss Greenwood, Mr. Maury (of Leeds), and Mr. W. P. Turner (of Harrogate) also delighted the audience with their contributions. Efficient help was rendered by the celebrated quartet party from the Leeds Parish Church, consisting of Messrs. A. Armstrong, G. Nunn, J. Thompson, and J. Allan. Mr. D. J. Jennings presided at the pianoforte and accompanied the various songs.

**BRIGHTON.**—The Brighton Musical Fraternity gave a Smoking Concert (in aid of Mr. John Gledhill) at the Old Ship Hotel on the evening of the 1st ult. Mr. W. Kuhe was the chairman. After an opening speech by the chairman an interesting and attractive selection of pieces was performed by Dr. Sawyer, Messrs. A. King, B. Mus., Douglas Lott, H. Davey, R. Taylor, Norman Roe, J. Crapps, Frank Hedgcock, Leo Stern, C. T. West, Jacques Greebe, Frank d'Alquen, F. Corder, W. Kuhe, and a male voice choir. Grieg's "Land Ho," a chorus for men's voices with a baritone solo, was given for the first time in England; some Bagatelles for harmonium and strings, by Dvorák; and some violin solos by John Gledhill were also included in the programme. The concert concluded with an Eccentric Finale, especially written for the occasion by Mr. F. Corder, which was performed by the full strength of the company.

**BURNLEY.**—On April 29 Dr. Naylor's Sacred Cantata *The Dracen Serpent* was repeated in Holy Trinity Church. The solos were delivered by Master Marriott, Messrs. Jas. Simpson, Arnold, &c. This service was the last of the winter series, under the direction of Mr. R. Watson.

**CHICAGO.**—A most interesting series of Services was celebrated in the Church of St. Clement during Easter week and the days immediately succeeding. Services of the like pattern of excellence are continued each Sunday throughout the year.

**CLACTON-ON-SEA.**—On Monday, the 21st ult., a Concert was given in the Assembly Room at the Royal Hotel, consisting of selections from Handel's *Messiah*. Mr. F. W. Lewellen was the Conductor, and the performance was a great success. The solos were sung by Miss Rose Moss, Miss Florence Kent, Mr. C. A. White, and Mr. W. G. Hazelgrove. The chorus consisted of thirty-five voices, and the Conductor must have taken much trouble to train them to such a state of efficiency. The whole performance was loudly applauded, and all engaged in it must have been gratified to find their services appreciated. Mrs. Jess presided at the pianoforte and rendered her portion of the work with excellent taste and expression. Mr. R. Stokoe, Mus. Bac., Cantab., and F.C.O., and Mr. H. Lloyd rendered good service at the organ.

**CLEVEDON.**—The usual Spring Concert of the Choral Society was given on the 22nd ult., when Gaul's Cantata *Joan of Arc* and a miscellaneous selection was performed. Mr. Frank Gardner was the leader of the band, and Mr. W. Haydn Cox (of Bristol) conducted.

**CONDOVER, SALOP.**—On the 16th and 17th ult. this pretty old village held one of its half-yearly Concerts with the usual success. The large and well ventilated schoolroom was crowded, especially on the second day, when the "Blue Ribbonite" was sung by special request.

**DARTFORD.**—On the 16th ult. the Choral Association gave their last Concert for the season. The soloists were Miss Ada Beck, Miss Aiston, and Mr. Whitley. Mr. C. R. Green conducted.

**DISS.**—The Choral Society gave its last Concert of the season on April 26. The humorous Cantata *John Gilpin*, by Mr. Edmund Rogers, formed the first part of the programme. The work was a great success throughout, and evoked much applause. The principal vocalists were Mrs. Marriott, Mrs. Mackey, Mr. Jones (Ely Cathedral), and the Rev. E. J. Alvis (East Vinch). The band and chorus did their work exceedingly well. The second part of the programme was of a miscellaneous character, opening with a selection from *Turkmen* (Bellini), brilliantly played by the band. Miss E. Marriott, Miss Pullen, Mrs. Marriott, Mrs. Mackey, Mr. Jones, Mr. Alvis, Mr. Root (who played a flute solo), and others, by their efforts evoked great applause. The Overture to *Guy Rannering* (Bishop) by the band, with the violin solo played by Mr. Cook of Ipswich, who led the band, was included in the programme. The National Anthem brought the Concert to a close. Mrs. Hemstock presided at the pianoforte, and Mr. Pullen conducted.

**DUBLIN.**—On April 25, the University Choral Society performed Dvorák's Dramatic Cantata *The Spectre's Bride* in the New Leinster Hall. As on the occasion of the production of Sullivan's *Golden Legend* by the same Society, the balcony and galleries of the hall were thrown open to the public, the ground area being reserved for the subscribers. The large and fashionable audience showed the interest taken in the first public performance in Dublin of the remarkable musical setting by the now celebrated Bohemian composer. It is true that the University Choral Society performed this work before, but it was practically in *camera*, as was for many years the wont of this fortunate Society, which is in the enviable condition of being independent of public support. The Cantata was preceded by Chopin's Funeral March, from his B flat minor Pianoforte Concerto, scored for the band by the Conductor of the Society, Sir Robert Stewart, who with his well-known good taste and musical judgment made of it a most effective orchestral work. Dvorák's fresh and powerful Cantata was received with enthusiasm. The band was increased by the engagement of some extra instrumentalists. The chorus, too, showed an improvement in numbers and tone, especially in the soprano and alto parts, and both chorus and band were most effective throughout the performance. The principal vocalists were Miss Adelaide Mullen, Mr. Henry Beaumont, and Mr. Edmund Oldham, who took respectively the parts of the Bride, the Spectre, and the Narrator. The work of the Narrator is not easy, and the constant interweaving of his part with the choruses demands an intimate understanding between band, chorus, and Narrator for its effective delivery. Mr. Oldham acquitted

himself well of his difficult task, and sang throughout with good declamatory style. Miss Mullen is a most conscientious and capable artist, but she seldom rises to enthusiasm with her work, and consequently seldom inspires it in her audience. On the present occasion she was frequently applauded, and was obliged to repeat the invocation "O Virgin Mother," which is the penultimate number of the work. Mr. H. Beaumont sang the music allotted to the Spectre with good effect. It may not be uninteresting to record the fact that the representatives of the Bride and the Spectre, Miss Mullen and Mr. Beaumont, were joined in wedlock on the following day.

**FOLKESTONE.**—An Organ Recital was given in the Parish Church, by Alfred Oake, the Organist, on the 23rd ult. The programme included pieces by Dubois, A. Maillay, J. S. Bach, Battiste, Lemmens, Mendelssohn, and Alfred Oake. A duet, Handel's Largo in G, was played by Mr. Dancy and the Organist.

**FROME.**—An invitation Concert was given in the Mechanics' Hall on the 17th ult., as a prelude to a presentation of an ebony *bdton* (with silver mountings), a clock, and a tea and coffee service to Mr. Thomas Grant, in grateful recognition of his generous and valuable services in the cause and advancement of music in Frome and its neighbourhood.

**GREENHITHE, KENT.**—A Concert was given in the Village Hall on the 16th ult., by the Swanscombe and Greenhithe Choral Society. Solos were contributed by Miss H. Austin, Miss E. Austin, Mr. T. W. Page, R.C.M., and Mr. John Buley. The choral portion of the programme consisted of "The Evening Hymn," from Sullivan's *Golden Legend*; Spohr's "As pants the hart," Rossini's "To Thee, great Lord," Macfarren's "The Hunt's up," Sullivan's "O Hush thee," and Pearson's "Hurrah for Merry England," &c. Mr. F. H. Squires, F.C.O., played some organ solos. The accompanists were Mr. John Hoyte and Mrs. Crowhurst. Mr. T. H. Jarvis conducted.

**HADLEIGH.**—Two Special Services were held in the church of St. Mary's on Wednesday, the 16th ult. In the afternoon selections of Sacred music, by Handel, Benedict, Gounod, Costa, &c., were given by Miss Winnie Beaumont, Miss M. Dakin, Mr. S. Thornborough, Mr. Frank May, Mr. Ellis Roberts (1st violin), Mr. Halfpenny (2nd violin), Mr. W. Whitehouse (violinello), Mr. G. Betjemann (viola), Mr. G. Platt (double-bass), and Mr. J. F. Lewis (organ). In the evening Rossini's *Stabat Mater* ("Tribulation"), and Mendelssohn's *Lobgesang* (*Hymn of Praise*) were performed by the Musical Society. Conductor, Mr. G. A. Hardacre, assisted by the above-named performers.

**HANLEY.**—On Ascension Day, the 10th ult., at Evensong, in Shelton Parish Church, Gaul's Sacred Cantata *The Holy City* was performed. The ordinary choir of the church was strengthened for the occasion, a few voices from Mr. Garner's class rendering valuable help. Mrs. Brandon-Jones, Miss Garner, Mr. T. B. Nicholson, and Mr. S. Wilcot were the principal singers. The Cantata was preceded by a shortened service.

**HIERNE BAY.**—The Choral Society, under the direction of its Conductor, Mr. E. A. Crutenden, gave a Concert in the Town Hall on the 15th ult., when Gaul's Cantata *Kuth*, and Lloyd's *Hero and Leander* were performed, with the assistance of the following soloists: Mrs. Mason, Madame Evans-Warwick, and Mr. Alfred Moore. The choruses were sung with extreme care and effect. The accompanists were Miss K. Bowes (pianoforte) and Miss Edith Fleet (American organ).

**HORSINGTON.**—The new organ in the Parish Church was opened on the 3rd ult. by Mr. G. E. Lyle (Organist of Sherborne Abbey), who presided at the organ during the service and gave a Recital afterwards, the pieces played being—Organ Concerto No. 4, Allegro, Andante, Adagio, Allegro (Handel); Andante con variazioni (Pleyel); the "Angels' Serenade (Braga); Prelude and Fugue in F (Bach). The organ was built by Mr. W. G. Howles, of Bristol.

**KETTERING.**—On the 7th ult. the Choral Society gave a successful performance of Dr. Mackenzie's *Rose of Sharon*. The principal soloists were Miss Jessie Griffin, Miss Dews, Mr. Holberry Hagyard, and Mr. Sutton Shepley. The orchestra, led by Mr. W. Richardson (of London), gave an excellent account of their share of the work. Mr. H. G. Gotch conducted.

**LEEDS.**—Dr. Spark gave an interesting Recital on Whit Monday, at the Victoria Hall, of his own compositions, which had a large measure of success. The performance was greatly applauded and highly appreciated. The Recital opened with a Marche Triomphale in D, which was performed at the Crystal Palace three years ago; and was followed by the more popular piece "The Lake," a descriptive piece ably performed by the player. A Concert Fantasia, on well-known Scotch airs, met with a most cordial reception, and brought a very successful entertainment to a close.

**LEEDS, NEAR MAIDSTONE.**—On the 17th ult. a grand evening Concert was given for the benefit of the Choir of St. Nicholas Church. Songs were given by Miss Ada Beck, Madame Isabel Wyatt, Mr. Oldroyd, and Mr. Holliday.

**LEICESTER.**—Mr. J. Addison Adcock gave his fourth Popular Concert (second series) in the Temperance Hall on Saturday, April 28. The instrumental selections by the orchestra (120 performers) included Overture "La Sirène" (Auber), Military Quick March "The Royal Guards" (La Thière), and a nautical selection "Life on the Ocean" (Bending). The programme was pleasantly varied by the singing of Miss Alice Massey, Dr. Barton, and the Leicester Vocal Octet.

**LEWES.**—The last Concert of the season of the Choral Society was given on the 2nd ult. at the St. Anne's Concert Hall. The work selected was Mendelssohn's *Elijah*. The soloists were Miss Kate Norman, Madame Osborne Williams, Mr. Harper Kearton, and Mr. Bantock Pierpoint. The last-named gentleman sang the part of the Prophet with great power and impressiveness. Mr. Harper Kearton's rendering of the air "Then shall the righteous," and Miss Kate Norman's "Hear ye, Israel," were much appreciated. The choruses were sung with precision, attack, and body of tone. The Conductor was Mr. Scammell. The accompaniments were played by Mr. P. J. Starnes and Mr. J. Crapps, who presided at the pianoforte and harmonium respectively.

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**LONDONDERRY.**—An Organ Recital was given in the Cathedral on Monday, the 14th ult., by Mr. D. C. Jones, Mus. Bac., F.C.O. His programme was selected from the works of Bach, Batisse, Guilman, Rheinberger, Spohr, and Beethoven. Mr. Hemingway, of the Cathedral, was the vocalist.

**NEATH.**—Mendelssohn's *Elijah* was performed by the Harmonic Society on the 3rd ult. in St. David's Church. The chorus numbered some hundred voices, well balanced and well trained, and they did their work in a most satisfactory manner. The Society has been in existence some fifteen years and has given a long list of oratorio and choral works. The present effort was probably the most exacting and most successful. The choir was supported by a small orchestra and the organ of the church. The solos were sung by Miss Jenny Edisson, Miss H. M. Jones, Mr. Hopkin Morgan, and Mr. B. H. Grove. The Conductor was Mr. J. L. Matthews, and Mrs. K. P. Morgan presided at the organ.

**NEWCASTLE-ON-TYNE.**—Miss Hildevard Werner and her pupils' annual Concert took place on the 18th ult. The Northumberland Hall was filled to overflowing. The pianoforte pieces played by the pupils comprised Handel's *Allegro in F* (from the second Suite), Weber's *L'Invitation à la Valse*, Chopin's *Valse in A flat* (Op. 34), Liszt's *Am Meer*, Moszkowski's Spanish Dances, Scharenka's Polish Dances, &c. The young violinist, Miss Amy Anderson, played with notable success compositions by Leonard, Raff, and Paganini. A special feature of the evening was the appearance of Miss Werner's String Band (the Mignon Orchestra), the only lady orchestra in Newcastle, now entering upon the second season since its formation. Miss Annie Mason, late student of the Leipzig Conservatoire, sang with refinement and expression "Robert, toi qui j'aime," from *Robert le Diable*, and Mackenzie's pretty song "Edenland." Miss Emily Johnston gave a brilliant and dramatic rendering of the air "Mon cœur ne pas changer," from Gounod's *Opera La Mireille*, and the Flower Song from *Faust*. Miss Werner acted throughout as Conductor and accompanist. During the interval in the programme a great number of prizes were distributed by the Rev. Marsden Gibson to the pupils who had made the greatest progress. Among the most youthful prize-winners were, in the violin class, Miss Maggie Smith, aged eight, and Master Cyril Millican, aged five.

**NEW YORK.**—At the Lafayette Avenue Presbyterian Church a second Organ Recital was given on the 8th ult. by Mr. John Hyatt Brewer, assisted by Miss Marie Van and a body of twelve male voices, the Boylston Glee Club, of Brooklyn. The compositions of several American musicians were included in the programme.

**NORWICH.**—The second of the Classical Trio Concerts was given in Norris's Rooms on the 2nd ult. The two trios chosen were Beethoven's Op. 1, No. 2, in G major, and Reissiger's in D minor (Op. 15). Reissiger's trios are less known to the general amateur than those by Haydn and Beethoven, and the performance will certainly help to bring them into notice. The executants were the same as at the former Concert: Pianoforte, Mr. A. Wiseman; violin, Mr. F. W. B. Noverre; violoncello, Mr. R. Price; and the performance, on the whole, was highly creditable. Mr. Noverre gave a violin solo—a "Réverie" by Vieuxtemps—with great effect. Mr. Wiseman and Mr. Price played Mendelssohn's "Variations Concertantes" (Op. 17) for pianoforte and violoncello. Two delicious morceaux by Henselt were given by Mr. Kingston Rudd, and in response to an enthusiastic encore, the same author's "Cradle Song." Miss Lillian Mills was the vocalist. The present season of the Norfolk and Norwich Musical Union was brought to a conclusion on the 3rd ult. in St. Andrew's Hall. The music of Weber's *Freischütz*, a work but seldom heard in its entirety, was announced for performance. The chorus sang well, and the band, under the leadership of Mr. F. W. B. Noverre, played the important orchestral parts in good style. The lovely song "Lonely am I no longer" was charmingly sung by Miss Phillips, and the delivery of the spoken Recitative was undertaken by Mr. B. W. Harcourt. The second part of the programme was made up of miscellaneous items. Dr. Bunnett conducted, and Mr. Linn did useful work at the organ. Seldom has St. Andrew's Hall, during its long and eventful history, been utilized for a more useful purpose than on Wednesday evening, the 6th ult., when *The Messiah* was given to an audience which consisted almost exclusively of working men and women, admitted at the nominal charge of threepence each. It was a happy thought of the Mayor (Mr. F. W. Harmer), after the instruction he has endeavoured to convey to his poorer fellow-citizens by means of popular scientific lectures, to set apart an evening which should not only entertain, but elevate those who had the privilege of being present. In this worthy object the Mayor was ably seconded by the Sheriff, Mr. R. G. Bagshaw. The idea was taken up *ad amore* by the members of the Festival Chorus and the Norwich Philharmonic Society, so that the performance had the advantage of a full band and chorus: the solo parts being ably filled by Miss Fusselle, Miss Acton, Mr. Jones, and Mr. Brockbank. With such a force at his command, and Dr. Bunnett seated at the organ, it is needless to say that Dr. Hill, as Conductor, was able to give a very good account of Handel's masterpiece. It is generally known that our worthy Mayor devotes much time during the winter months to training a choir in the village of Cringleford, but it was not so well known that he was competent to conduct a full orchestra. However, on Wednesday evening Dr. Hill resigned the *bâton* to his Worship's hands during the performance of the "Hallelujah Chorus, much to the surprise of both orchestra and audience, but certainly not to the discomfort of either. Upwards of 1,400 persons were present, and had the hall been sufficiently large to contain double that number there would have been no difficulty in filling it. It is a new step on the part of a municipal leader; it is surely a better plan to entertain the poor than to feast the rich.

**OLDHAM.**—At St. Mary's Church, on Sunday afternoon, the 20th ult., a performance of Handel's Oratorio *Judas Macabeus* was given by the St. Cecilia Musical Society, band and choir numbering about 150 performers. The principal vocalists were Mrs. Wood, Miss Chadderton, Mrs. Slater, Miss Ravell, Mr. Chadderton, Mr. Duxbury, and Mr. J. Whittaker. Mr. J. F. Slater, F.C.O., conducted.

**OXFORD.**—Farmer's Hymn Oratorio *Christ and His Soldiers* was sung in the church of St. Peter-le-Bailey on April 26 in aid of the Organ Fund. The choruses were rendered by the Parish Musical Society, numbering sixty-five voices, under the direction of the Organist, Mr. W. L. Biggs, who accompanied the work. The treble solos were sung by Master Percy James, and the tenor by Messrs. Keeler and Penn, all of St. Peter-le-Bailey choir. The contralto and bass solos were rendered by Miss Lavina Talbot and Mr. H. Thomas. A short address was given by the Rector, the Rev. F. J. Chavasse. It is noteworthy that this was the first occasion on which a musical service, or even an Anthem, had been sung in this church, which has been built about fourteen years, and is one of the leading Evangelical churches in the city.

**READING.**—The Twenty-fifth Anniversary Concert of the Philharmonic Society was given on the 1st ult., under the conductorship of Mr. W. H. Strickland, at the New Town Hall. Niels Gade's Cantata *The Crusaders* formed the first part of the programme; Part II. (miscellaneous) closing with Villiers Stanford's Choral Ballad *The Revenge*. Mr. Alfred Burnett was leader of the orchestra, and Mr. J. C. B. Tirbutt, of All Saints, was, as usual, a most efficient organist. The soloists were Miss Bertha Moore, Mr. Henry Piercy, and Mr. Musgrove Tufnail; and the band and chorus numbered about 150 performers.

**RETFORD.**—On Monday, the 14th ult., Mr. Hamilton White gave the second and concluding Concert for this season in connection with his vocal class. The soloists engaged were Miss Kate Fusselle, Mr. Holberry Hagyard, Miss Tallents, and Mr. T. E. Mackie. Miss Denman was at the pianoforte. There was a chorus and an orchestra led by Mr. W. Cooke, of Lincoln. The unaccompanied part-songs given by the choral class were well received by the audience.

**St. LEONARDS.**—Otto Hegner's Pianoforte Recital, given at St. Leonards Hall, on Monday, the 14th ult., needs but a few words of record. The young and highly accomplished pianist performed selections from the works of the following masters: Bach, Mendelssohn, Chopin, Raff, Mozart, Rubinstein, Beethoven, Liszt, and Weber. All these selections were executed with wonderful precision. The hall was filled to its utmost capacity by an enthusiastic audience, consisting almost wholly of ladies.

**SANDHURST, BERKS.**—A very successful Concert was given by the Royal Military College Choral and Orchestral Society in the Gymnasium on the 15th ult., when Sir Sterndale Bennett's *May Queen* was performed with full band and chorus of 120 performers, under the direction of Mr. J. C. B. Tirbutt, the Conductor of the Society. The soloists were Miss Bertha Moore, Mrs. A. Clarke, Mr. Harry Stubbs, and Mr. Musgrove Tufnail. Both band and chorus acquitted themselves well, the chorus especially showing evidence of careful training. The second part of the programme was miscellaneous, and included songs for each of the soloists, a violin solo by Mr. Harry Lee, and Fanning's choral ballad "The Miller's Wooing," which was effectively rendered with the orchestral accompaniment.

**SHERBORNE.**—Ascension Day was commemorated at the Abbey Church by an evening service, which included a sacred Cantata entitled *St. Philip*, composed especially for this service by Mr. G. E. Lyle, the Abbey Organist. The solos were sustained by Miss Hardy, Mrs. W. Roxby, and Mr. H. Witherington. The choruses were most efficiently rendered by the choir, assisted by a number of ladies. The service commenced with "Those eternal powers" as the processional hymn, and at its conclusion the Rev. W. E. Coleridge read a series of collects, after which the vicar (Canon Lyon) delivered a brief address, in which he depicted the ministrations of the Apostle Philip as related in Acts viii.

**SLIGO.**—The sixth annual Festival of the Choral Union was held on April 24, eleven choirs, numbering more than 180 voices, taking part. Evenson was sung in St. John's at 3.30 p.m., the Anthem being "The Heavens are telling." The Musical Society brought their sixth season to a close by a performance of Schumann's *Phantasie in the Rose*, on April 26. The tenor solos were undertaken by Mr. Bapty, of St. Patrick's Cathedral, Dublin. The miscellaneous selection included several of Mendelssohn's part-songs.

**SWINTON.**—On the 1st ult. a Concert was given in the New Schools by Mr. G. A. Nixon (late Organist and Choirmaster of the Parish Church), when he was assisted by Miss M. E. Scoraes (pianoforte), Mr. Soar (violin), and Messrs. Simmonite and Doppie (vocalists). Mr. Nixon presided at the organ, and the programme consisted of instrumental trios by Weber, Saint-Saëns, Wagner; solos by Handel, Weber, Sarasate; and songs by Molloy, Pinsuti, Balfe, and Clay. Miss Scoraes played Weber's brilliant Polacca in E, and Mr. Soar played Sarasate's "Gipsy dances" upon the violin. Miss Matilda Turner and Master T. E. Barron (pupils of Mr. Nixon) made successful appearances as pianists.

**THORNTON HEATH.**—The Musical Society gave its last Concert of the fourteenth season in East Surrey Hall on the 15th ult. The programme was of a miscellaneous nature, consisting of various part-songs by Müller, Rossini, Hatton, &c., which were well rendered by the choir under the conductorship of Mr. Gregory Hast. Solos were given by Miss Florence Venning, Miss Jeannie Mills, Mr. Gregory Hast, and Mr. Charles Ackerman. Madame Gregory Hast played some pianoforte solos and shared the accompaniments with Mrs. Gilson.

**TUNBRIDGE WELLS.**—On April 30 Mr. Frederick Hunnibell's Choral Society gave a performance of Haydn's *Creation* at the Great Hall, which was very successful. Mr. Hunnibell conducted. The band of the Orchestral Society was augmented by several London players, with Mr. Henry Gibson as leader. Mr. Fred Lewis presided at the organ. The soloists were Miss Bertha Moore, Mr. Bernard Lane, and Mr. Franklin Clive. The choruses were well sung and the whole performance gave great satisfaction.

**WOLVERHAMPTON.**—An Organ Recital was given on the 7th ult. in St. Peter's Collegiate Church, by Dr. Taylor, of Stafford. His programme included works by Batisse, Mailly, Lemmens, Bennett, Bach, Merkel, and Wely.



**WESTON-SUPER-MARE.**—Mr. W. H. Palmer, Organist of Emmanuel Church, was presented, on the 14th ult., with a silver mounted *bâton* in commemoration of his thirtieth year as Organist.

**WEYBRIDGE.**—On the 15th ult. a Concert was given at the Village Hall under the direction of Mr. J. H. Cornish, Organist of St. Michael's Church, for the benefit of the London and South-Western Railway Servants' Orphanage, and was a great success, both musically and financially. The programme included Bennett's *May Queen*, Romberg's Toy Symphony, and Grossmith's Musical Sketch, *Cups and Saucers*. The principal vocalists were Miss Fry, Miss Ethel Smith, Mr. J. G. Blanchard, and the Rev. G. E. Cotterill. The *May Queen* was most happily suited to the locality for "Fairer scene is not below than English meadow by the Thames," and was excellently rendered by the soloists already mentioned, supported by a well-balanced choir, whose attack and precision left little to be desired. The accompaniments were played throughout by Mr. A. B. Shetfield, with taste and skill.

**YORK.**—A third and Special Service was given in York Minster on the evening of Ascension Day, the chief feature of which was the performance of Mr. Alan Gray's *The Widow of Zarephath*. The unflagging attention of a crowded congregation gave ample proof that the work fulfils the purpose of its composition, being interesting and interpretative to the common congregation, while fully satisfying the exigencies of the trained musical taste.

**YORKTOWN, SURREY.**—On the 1st ult., Roedel's Oratorio *The Christian's Armour* was given at Evensong, the choruses being ably rendered by the choir and the soprano solos by Masters Merchant and King, the alto by Mr. B. Merchant, the tenor by Mr. W. A. Oram, and the bass by Mr. Ashton, members of the choir. Mr. Passmore, A. Mus., T.C.L., the Organist of the Church, presided at the organ, and Mr. W. S. Patey conducted.

**ORGAN APPOINTMENTS.**—Mr. W. R. Baldwin Tann, Organist and Choirmaster to the Parish Church, Guernsey, W. —Mr. Bruce H. Steane, A.C.O. Organist and Choir Trainer to St. Bartholomew's Conventual Home, Swanley. —Mr. George Cooper, F.C.O. (Professor of the Organ), to the City of London College, Moorfields, E.C. —Mr. C. E. Juleff, Organist and Choir Director to St. Michael and All Angels', Exeter. —Mr. Edward P. Oxley, Organist and Choirmaster to St. Silas's Church, Handsworth, Birmingham. —Mr. F. A. Clarke, Organist and Choirmaster to the Parish Church, Highworth, Wilts. —Mr. J. H. Hill, Organist and Choirmaster to the newly consecrated Church of St. James's, Moss Side, Manchester. —Mr. James Newman, Organist and Choirmaster to Irlinree Parish Church, Essex. —Mr. G. A. Gosling, Organist and Choirmaster to Hadley Parish Church. —Mr. George F. Bruce, Organist and Choirmaster to the Parish Church, Wallington, Surrey. —Mr. W. Herridge Hicks, Organist and Choirmaster to St. John de Sepulchre, Norwich. —Mr. G. F. Wesley Martin, Organist and Choirmaster to South Hackney Parish Church. —Mr. Walter Wadham, Organist and Choirmaster to Headingley Chapel, Leeds.

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